

# The INTERNATIONAL • STUDIO •

VOL. XLII. No. 168

Copyright, 1911, by John Lane Company

FEBRUARY, 1911

**C**HARLES H. WOODBURY, N.A.,  
A PAINTER OF THE SEA  
BY ARTHUR HOEBER

THE man who paints the ocean well in its many curious manifestations has, I make bold to believe, a far more difficult task than he who confines himself to the landscape pure and simple, and the artists who do it satisfactorily in this country may be counted on the fingers of one hand, at that leaving a finger or two to spare. Its complex forms, the laws of light and shade absolutely resultant on knowledge of those forms, the myriad movements of wave, eddy and foam, all scientifically governed by conditions that never for a moment may be ignored, all present problems requiring the most serious study and investigation. When, further, it is remembered that these forms, lights and conditions are but momentary, shifting in the wink of an eye, it will be understood that much preliminary work must be undertaken before even a plausible result can be obtained.

After all it is, I think, more or less of an intuitive feeling that draws a man to the rendering of ocean effects. He must feel strongly the lure of the sea, be in full accord with its elemental quality, its soberer as well as its more attractive aspects. He must, so to speak, have the scent of it in his nostrils, love it entirely for its own sake and, in addition to his study, have an instinctive knowledge, before he can get truly at its possibilities and convince the spectator of his canvas. One felt this in the work of the late Winslow Homer and one feels it unmistakably in the work of Charles H. Woodbury, whose picture, *Midocean*, created such a profound impression when it was shown in New York some years ago at one of the National Academy exhibitions. The canvas disclosed the fact that the man had caught the mystery of the boundless deep, had encompassed much of its profundity, its solemnity and force. There was a significance not to be mistaken in its simple treatment, its knowledge of ma-

rine phenomena, for it was little short of masterly. It was, however, no accident. Works of true artistic merit never are, and it disclosed a long and serious apprenticeship, careful research and much application before the man was equipped thus to satisfactorily render his impression of the theme.

Mr. Woodbury, however, has a scientific mind backed by the most serious artistic training. He is a graduate of the Massachusetts Institute of Technology of the class of 1886, a school not surpassed anywhere in the thoroughness of its course. It is interesting to note, difficult as this course is, Mr. Woodbury found time during his four years there not only to keep well up with his class and to finish with honors, but to occupy himself at the same time with serious art study, receiving a medal for his picture shown at one of the exhibitions of the Boston Art Club while yet a "Tech" undergraduate. All of which spells a capacity for hard work and the most intense application, gifts that have ever stood him in good stead. I have never known a man who was more of a glutton for work; the more difficult the problem the more alert is his mind, the more entertained he is, bringing to his task a keen analysis and no end of enthusiasm. In the coldest weather, under all the trying circumstances of high winds, inconvenience of location and insecure foothold on rock or cliff, he never falters or is discouraged, making light of difficulties that would overwhelm most men, and, indeed, quite forgetting everything but the picture or sketch under consideration and the solving of the problem he has set himself. Happily, however, this scientific training, this never-failing seriousness in the recording of facts, has always gone hand in hand with artistic sentiment for the subject, with a refined sense of the pictorial and a handsome notion of design, to the end that the composition interest is invariably maintained and there is ever present the feeling for beautiful color which is secured with due regard for values and the structural arrangement of the picture.



## Charles H. Woodbury

After all, that picture which is not built on the foundation of fact is wrong elementally and no beauty of tone, no dexterity of treatment, no clever brush work can cover up such a fundamental deficiency. Mr. Woodbury builds on the lasting foundation of truth, as mighty in art as in the great world elsewhere, without which nothing can prevail; his canvases possess those convincing qualities not otherwise possible. The newer fads in art have passed Mr. Woodbury unscathed. He has gone his way with the obvious desire to render that which he saw and felt, regardless of momentary digressions, new tricks or novel fashions in using his pigment. Therein, too, he has much in common with the methods of the late Winslow Homer, though his color sense is far more delicate. His eye is very keen for relations, for the subtle nuances of light and shade, and he is a painter who spends perhaps more time in the contemplation of his theme than he does in the actual putting on of the pigment. Yet he is a prolific worker, claiming that it is necessary to be adept with one's tools in order to express adequately one's ideas. Night after night he is after the twilight effect, making color notes; day by day he studies on canvas the variation of sea, land and rock, obtaining the just note from nature that never may be invented in the studio, but with which, as a guide, great compositions may be rendered. Many of these things are destroyed, more survive to be filed away for future reference, and none bears the mark of carelessness; if there be but a memorandum or hasty note, it is just, is worth the while, and valuable as a hint when the mind is at all befogged in the rendering of sky, water, or distance in the studio. He seems always to have worked out a logical method of arriving at the end he seeks and his reasoning is most convincing.

Happily, too, he is able to impart this knowledge he has obtained and his talks to his pupils are most illuminating. At his place in Maine in the summer he has large classes composed of very serious young men and women who profit by his wise counsel, the result of his having worked out his ideas by long vigils and earnest application. It has been my privilege to listen to some of these talks. I find notes that I have jotted down which I present here as being most helpful. "Our rendering," he maintains, "must be always subjective; fact is a relative thing in ourselves more than in nature, since a fact is what we think it to be in our convictions. So, different people, different facts. Of all things facts are most elusive and in the end we have to come back to ourselves. Nature is an exciting cause that makes us express a picture, being what we feel about

things, and we select from facts material for canvases. Nor is color a fixed thing. It is, rather, a sensation and is neutral when we are not looking at it specially. In short, our attitude to color or incident is rather a question of mentality than fact." So Mr. Woodbury is inclined to base his color on a neutral tint at first, into which he shifts his color, always with reserve. Thus, if it be green, then green with reserve, and so on. "The great thing is to have the mind open," he says, "and fresh for each day's work, while to train one's perceptions is quite as important as to train one's hands, learning to paint being less difficult than learning to see.

"All through the world," he continues, "we have mass in opposition to force. Never," he advises, "go to nature to do a stunt, to be clever, or brilliant, but approach her in a humble spirit, lowly in mind. Look at your picture as a whole every ten minutes, otherwise you are apt to get a mass of unrelated facts. We see that which our mind tells us to see; the eye follows the mind, then come the hands as the last factor. Be as artistic as you want to be," he advises his students, "but always on the basis of truth. One should get the habit of good thought so well fixed in the mind that one works subconsciously, for if the mind is so adjusted, one will see the handsome side of a subject. Drawing is not imitation, not following outlines, but mental, the summarizing and selection of important things, masses and essential lines. One must, as it were, get at the inside of the hill, the ledge, the tree, delve into its elemental nature and select in the drawing such things as give an idea of that part even beyond the limits of the picture. You should imply more than you ever paint, or the interest will flag."

Mr. Woodbury was born in Lynn, Mass., and after graduating from the Institute of Technology he went to Paris, where he entered the *Atelier Julian*, where he remained but a short while and then went to Holland. In the Low Countries he painted the figure in the person of the Dutch peasants, but his successes have been with pictures of the sea and shore. He has had many medals, including those of the Paris Exposition of 1900, the Pan-American at Buffalo, and at St. Louis, while many museums possess his work, notably that of Worcester, Mass. In 1890 he married Marcia Oakes, herself a distinguished painter, identified with pictures of the Dutch peasantry. Since his return from Europe he has made his home near the picturesque village of Ogunquit, Me., at a place called Perkins's Cove, where his house and studio are built directly on rocks coming up from the Atlantic Ocean, and from his front door he com-





THE STEAMER

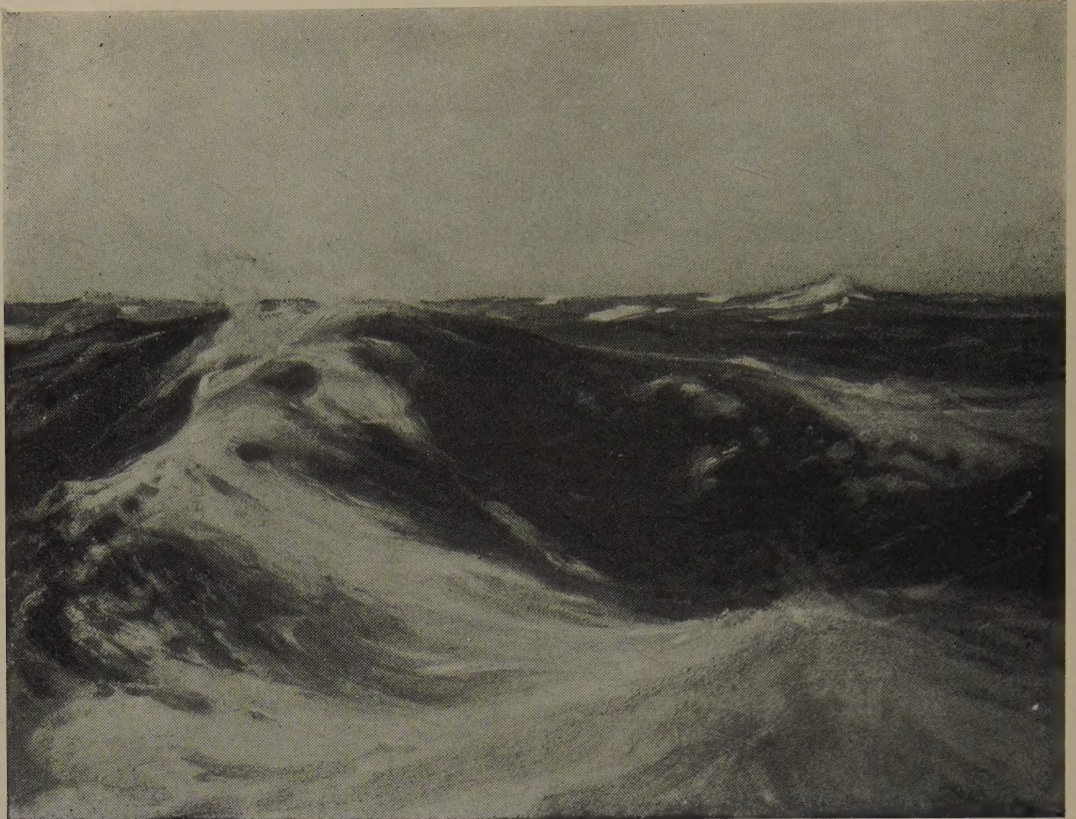
BY CHARLES H. WOODBURY



BREAKING WAVE

BY CHARLES H. WOODBURY





TROPICAL SEA

BY CHARLES H. WOODBURY



A NORTHEASTER

BY CHARLES H. WOODBURY

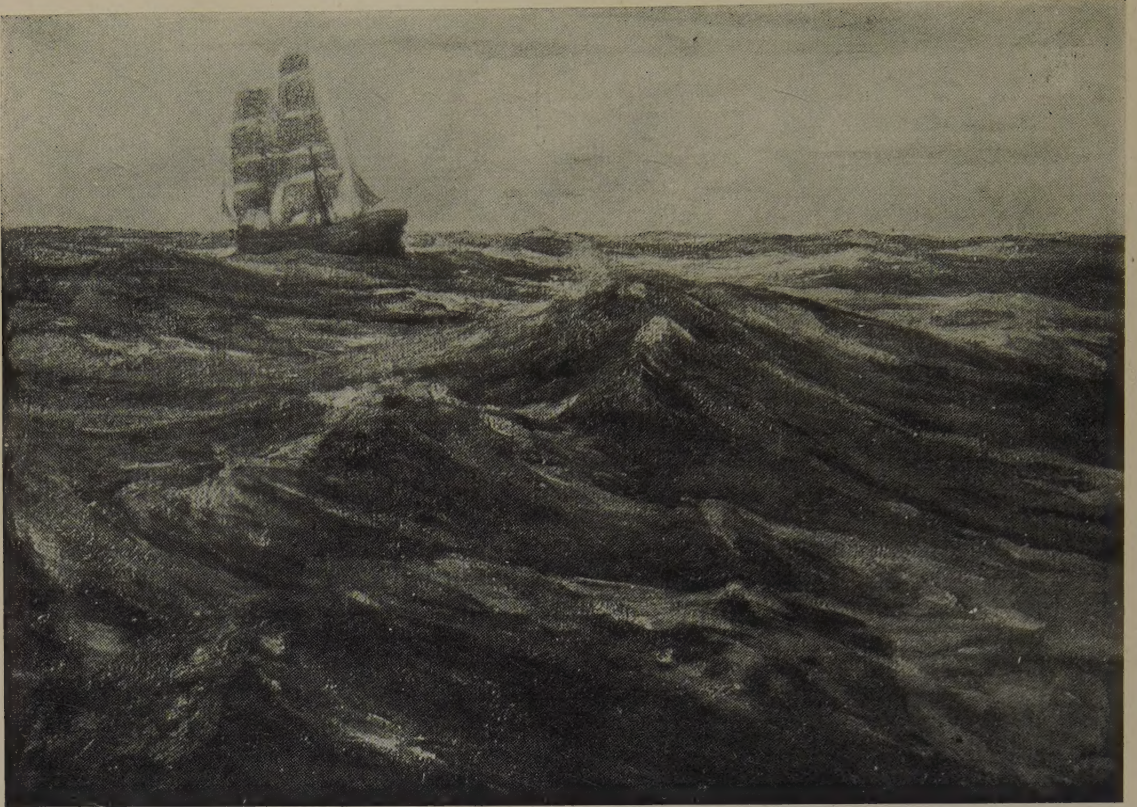




MIDOCEAN  
BY CHARLES H. WOODBURY

Photograph Copyright by Chester A. Lawrence





TWILIGHT

BY CHARLES H. WOODBURY

mands innumerable marine themes. The waves dash up at the foot of his place; great ledges of massive rock abound on all sides. Here he can work uninterruptedly in the open when the weather permits, or, in storm, from his studio windows. It is an ideal spot for a marine painter, and here the whole year round does the man labor. Recent years have found him painting winter scenes on these great, impressive cliffs, with interesting effects of snow and ice taking on wonderful color variations and assuming the most subtle relations, problems that have interested him profoundly but which he has worked out always with intelligence. Occasionally he essays the back country and he is as clever, as scholarly in the rendering of tree and field as he is when he is painting the sea; but, alas for the perspicacity of the collector, Mr. Woodbury is identified with portrayal of ocean and, consequently, ocean must he paint, if he is to find patrons.

As a maker of water colors Mr. Woodbury has few equals. I recall a display of these he held a few years ago at the Durand-Ruel galleries in New York, when he showed a dozen sea pictures of unusual interest and quality. These disclosed a re-

markable mastery of this medium and attracted much attention. With his pencil, too, he is singularly facile and he has etched many plates. In short, being the true artist, there is no field of artistic activity that has not interested him at one time or another. In 1899 Mr. Woodbury was elected to membership in the late Society of American Artists and in 1907 he received full academic honors in the National Academy of Design. He was for a time president of the Boston Water Color Club, and he is a member of the New York Water Color Club and other art societies. Clever with his hands and of a highly mechanical turn of mind, Mr. Woodbury's relaxation is given over to the making of boat models, of which many quaint specimens adorn his studio, from the beautifully equipped modern yacht, to wonderful designs after Dutch fishing craft, which are faithful in every measurement and detail and are working models in which not a rope or a spar is missing. A. H.

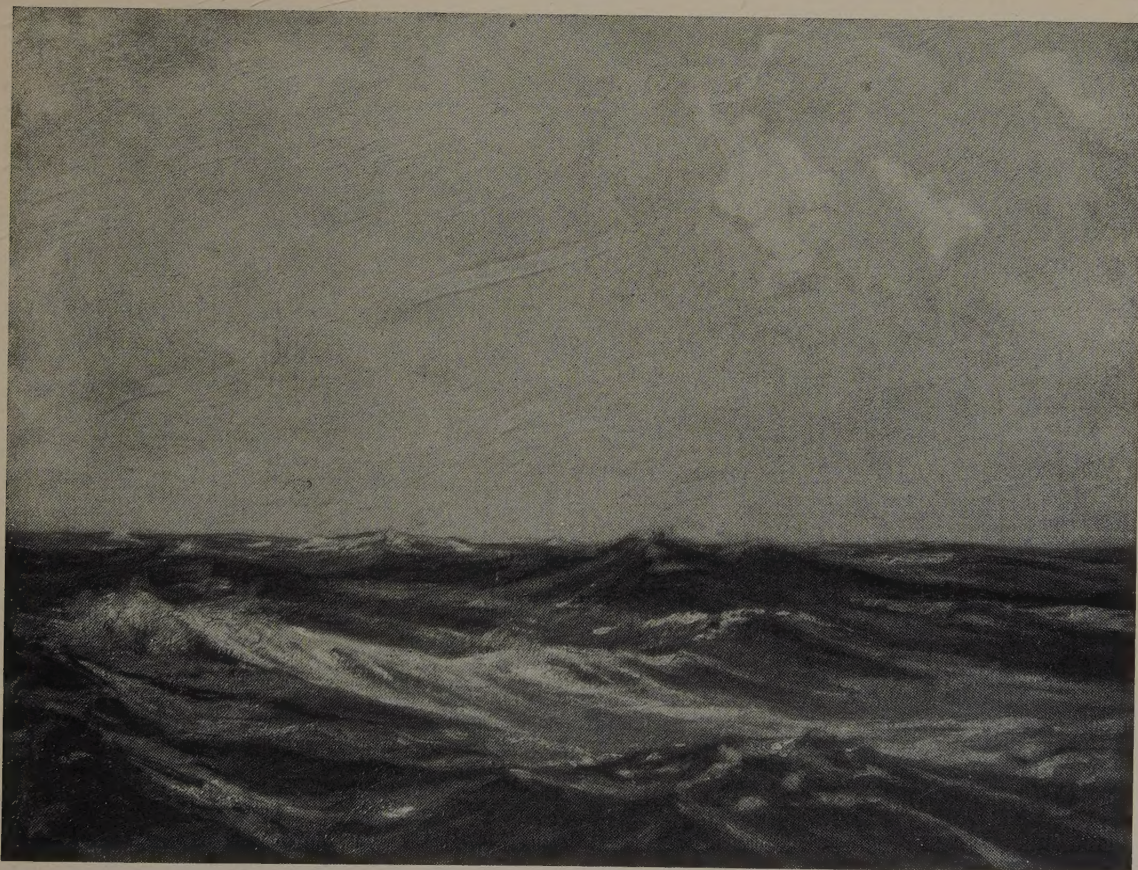
THE Pennsylvania Academy of the Fine Arts, Philadelphia, will open its 106th annual exhibition on February 5. The Architectural League exhibition opens in New York on January 29.





THE RAIN CLOUD

BY CHARLES H. WOODBURY



THE GULF STREAM

BY CHARLES H. WOODBURY





AT SEA

BY CHARLES H. WOODBURY



ICY LEDGES

BY CHARLES H. WOODBURY



## *Recent Work by Mr. Reynolds-Stephens*

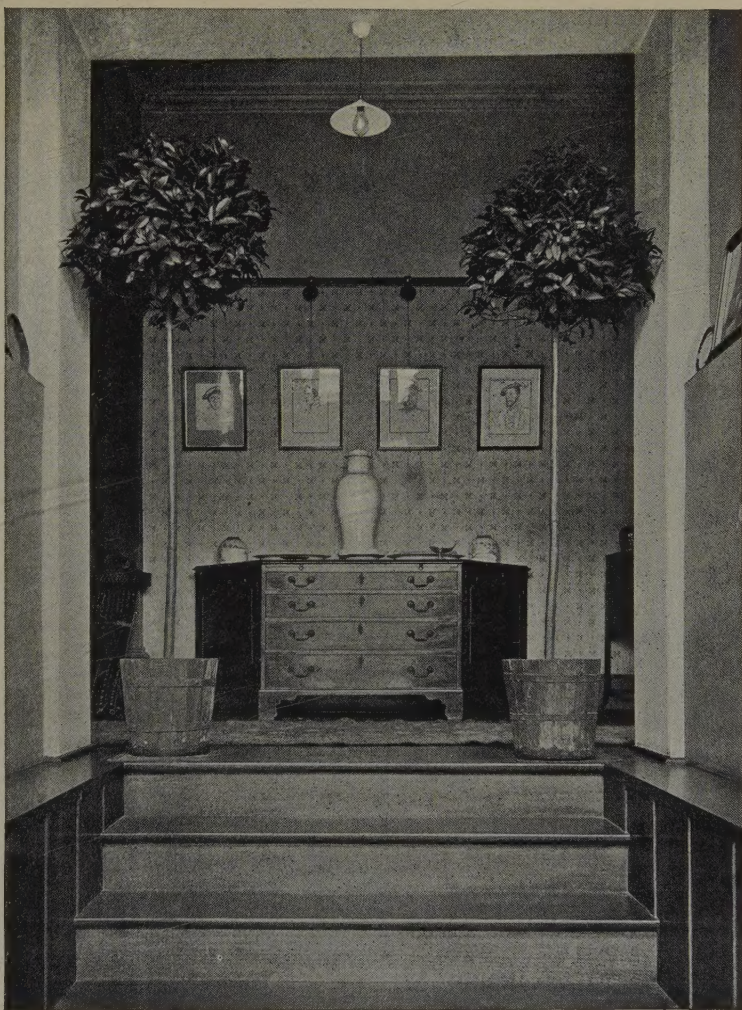
### RECENT DECORATIVE WORK AND SCULPTURE BY MR. W. REYNOLDS-STEPHENS.

THE manner in which an artist's personality finds expression in the character and quality of his work has often been made a subject for discussion. It is a question, apparently, on which there is a considerable amount of disagreement, because, at present, what a personality may be has not been exactly defined. To attempt a definition is, perhaps unwise; but certainly it is not impossible to trace a connection between the intellectual and executive capacities with which an artist is endowed, and the characteristics by which his productions are distinguished. The man who is sincerely trying to express what he feels in his art, and who is more anxious to find his own direction than to follow a convenient convention which other men have established, does bring a personal note into his practice. His personality can be said to govern his achievement, because both in the matter and the manner of his art he gives a kind of self-revelation, and shows us not only what is in his mind, but also what he believes to be the best technical processes by which his convictions can be made intelligible to other people.

Therefore it is a fair assumption, that when any art work is unusual in intention and expression, the artist by whom it has been produced is possessed of a mind which does not run in the ordinary groove, and of strength of character which makes him indifferent to the professional custom of the moment; that he has, in fact, a personality which sets him apart from his fellows. If this personality is unbalanced or indiscriminating, he will lapse into æsthetic extravagances and incoherent departures from good taste, but if it is judicious, reflective, and rightly

disciplined, he will strike out surely into new ways which other men have not discovered, and he will arrive with certainty at results of memorable importance.

It would be difficult to find a better example of the connection between a well-balanced personality and a particularly convincing type of artistic achievement than is afforded by the work of Mr. Reynolds-Stephens. He has naturally the habit of mind which breaks through empty conventions and seeks for new opportunities and new possibilities in art. He has a temperamental impatience of restrictions which are not based upon fundamental principles, or justified by æsthetic laws. But his impatience is controlled by shrewd judgment, by powers of self-restraint well cultivated and developed in a rational manner; and his readiness to disregard the conventions by which so many men



OUTER HALL OF A LONDON HOUSE

DESIGNED BY W. REYNOLDS-STEPHENS



## Recent Work by Mr. Reynolds-Stephens

have hampered themselves in their artistic endeavours does not lead him into eccentric originality or into purposeless experiment. Original he certainly is, original both in his manner of applying his knowledge of art and in his choice of the material upon which he exercises his ingenuity, but in everything he does a sincere sense of responsibility guides the working out of his ideas and governs his use of technical processes.

This sense of responsibility has prevented him from subscribing to any *art nouveau* fallacies; it has kept him, indeed, from acceptance of any form of art in which there is the taint of affectation. But it has also induced him to study very closely the manner in which new phases of practice can be opened up to the artist by legitimate means and to seek for the novelty that comes rather from the development than the denial of strict principles. As a result he has found his way to the novelty he wants—to the remarkable individuality by which the whole of his production is inspired—by a much more exhaustive course of study than most artists are willing even to contemplate. What he has attempted has been the acquisition of an efficient working knowledge of all the formative arts, of painting, sculpture, architecture, and design, so that he may use them in proper combination to realise that decorative ideal which expresses the highest conception of the artist's function in the world.

During the last few years he has been much occupied with a class of decorative work which allows him full scope for the exercise of his ingenuity as a designer and a craftsman, and in which his constructive capacities can be applied to very definite advantage. He has produced during this period several examples

of pure sculpture which are memorable for their technical qualities and for their distinction of style; but he has given as well some of his time to working out problems of architectural decoration which need for their right solution not only the sculptor's sense of form but also the painter's judgment of colour and the architect's understanding of structural arrangement.

His choice of this particular field for his activity has been deliberate and intentional. Admirable sculptor as he is, he believes that it is his duty as an artist to qualify himself for the execution of work in which sculpture is employed not as a kind of abstract and possibly irrelevant addition—as an ornamental afterthought—but as an essential feature of an architectural design. He considers that in such artistic undertakings the best results can be attained not by the collaboration of several men, each of whom represents a different department of



ONE END OF A BARREL-CEILINGED DINING ROOM

DESIGNED AND EXECUTED BY W. REYNOLDS-STEPHENS  
(The other end of this room is shown opposite)





END OF A BARREL-CEILINGED DINING  
ROOM DESIGNED AND EXECUTED BY  
W. REYNOLDS-STEPHENS



*Recent Work by Mr. Reynolds-Stephens*



DRAWING ROOM AT 9, MONTAGU PLACE, LONDON

RECONSTRUCTED AND DECORATED BY W. REYNOLDS-STEPHENS

art, but by the effort of one man who has an intimate experience of all the necessary forms of practice. Only in this way, he contends, can there be unity of idea and consistency of expression.

Therefore, he takes up the logical position that he must add to his knowledge of painting and sculpture a grasp not only of the theory of architecture, but of its practical and constructive side as well; and it is the pursuit of this wider knowledge that has led him into investigation of mechanical details which most artists persistently ignore. He has devoted himself to work which is essentially architectural, which is not, like most modern decoration, simply the completing of another man's design, but rather the building up of a decorative scheme from the very beginning; and he has claimed the right, and proved his ability, to decide for himself what shall be the structural basis upon which the ornamental accessories he desires are to be founded. It is the underlying construction that must determine the character of his surface decoration, so he holds that this construction must

be as much of his preparing as the visible ornamentation in which his personal sentiment in art is definitely asserted.

How he acts up to this conviction can be plainly seen in the examples of constructive decoration for which he has been responsible. Some of these examples—the church at Great Warley, Essex, and the room in the house of Mr. Vivian, in Queen's Gate—have been already dealt with in *THE STUDIO*, but there have been others since which quite as significantly illustrate his methods. For instance, his own house, in the reconstruction and decoration of which he acted as his own architect, sums up very adequately the salient characteristics of his production, and has in full measure that unusual note which makes evident the individuality of his outlook. Another house—No. 9, Montagu Place—is equally memorable, because it shows how, by the exercise of disciplined and well-trained ingenuity and by the application of judicious taste, he can convert an ordinary London interior into something æsthetically satisfying without any





DRAWING ROOM AT 9, MONTAGU PLACE.  
RECONSTRUCTED AND DECORATED BY  
W. REYNOLDS-STEPHENS



## *Recent Work by Mr. Reynolds-Stephens*

fantastic divergence from common-sense principles of design and without resorting to drastic alterations in the plan or structure of the house.

In both these houses, it may be noted, he has gained his effects by knowing what he wanted to do and the way in which it could be done. Neither of them gave him anything like a free hand, and neither of them could be extensively reconstructed, so as to offer scope for new departures in architectural design. Yet in each case, despite the unavoidable limitations which he had to face, he has achieved results important in themselves and definitely instructive to other designers who may in the course of their practice be called upon to overcome similar difficulties. The very existence of these limitations enhances the merit of his achievement; where the artist's way is clear for him and he can work without much consideration for expense, or, indeed, for anything save the assertion of his own æsthetic preferences, success may fairly be expected, but when he has to adapt himself to conditions which interfere seriously with his freedom of action he must have more than average adaptability and more than common ability if he is to do himself justice.

Mr. Reynolds-Stephens, however, has the ability by nature and has secured the adaptability by a logical system of self-education, so that even an apparently unpromising opportunity does not diminish the efficiency of his solution of the problems which are presented to him. The house in Montagu Place is certainly efficient in the fullest sense of the word; whatever it may have lacked originally in individuality and character, it is now a singularly attractive example of well-applied domestic decoration, and it has many features of remarkable interest.

The drawing-room, one of those first floor rooms, broad in the front part and narrow

at the back, which are so common in London houses, has undergone no change of ground-plan; the general shape of the room has been left as it was. But the unpleasant bareness of the long wall running from the front to the back of the house has been taken away by dividing the wall into panels and by breaking the continuity of the wide moulding beneath the frieze with arched headings to the central panels. The ceiling, too, is panelled and enriched with plaster ornament in moderately high relief on the ribs between. In its forms the scheme of decoration is strong and yet quiet, without restlessness and without eccentric use of unexpected lines which would be out of keeping with the general proportions of the room.

There are, again, both strength and reticence in the colour treatment. The ceiling, frieze, and



STAIRCASE AT 9, MONTAGU PLACE, PREVIOUSLY STRAIGHT-RUN, AS RECONSTRUCTED FROM DESIGNS BY W. REYNOLDS-STEPHENS



*Recent Work by Mr. Reynolds-Stephens*



DINING ROOM AT 9, MONTAGU PLACE

RECONSTRUCTED AND DECORATED BY W. REYNOLDS-STEPHENS

moulding above the panels are a rich cream, the panels themselves are filled with a gilt canvas of rather a warm tone, the wall pilasters are of unpolished walnut, and the mouldings round the panels, and, as well, the skirtings and the window frames are a soft grey-green. The mantelpiece is of pale green marble with dentils of black and cream-coloured marble beneath the top slab, and the hood over the grate, the hearth, and fender are in oxidised copper. Above the mantelpiece is placed a picture, *In the Arms of Morpheus*, by Mr. Reynolds-Stephens, which is, as it were, the focus of the whole colour-scheme. The red of the robe in the central figure is repeated in the rugs on the floor and in the upholstering of some of the furniture, but the window curtains repeat the green of the mantelpiece and the painted woodwork.

The dining-room is less elaborately decorated, but it has a special charm as an arrangement of colour. The ceiling and frieze are, again, a rich cream, but the woodwork is painted a creamy buff, and the wall filling is a paper with a blue and green pattern, with which are used strong blue and

buff checker strips to subdivide the wall into panels, and to serve as a border below the picture rail and above the dado. The grate and fender are of steel, and old Dutch tiles are used round the fireplace.

In the hall and staircase a good instance has been provided of the way in which primitive ugliness can be avoided without any serious constructional change in the building itself. This staircase ran originally straight down into the hall, and as the stairs are of stone, they could not be removed without endangering the stability of the wall into which they are built. But Mr. Reynolds-Stephens, by converting the small and useless back room behind the dining-room into an inner hall, and by turning the staircase through an archway into this inner hall, was able to very greatly improve the appearance of this part of the house without touching the stone stairs at all. They remain, in fact, beneath the landing from which the new short flight starts towards the inner hall. This alteration in the staircase is certainly to be commended as an ingenious way of escaping from an artistic difficulty,



## Recent Work by Mr. Reynolds-Stephens



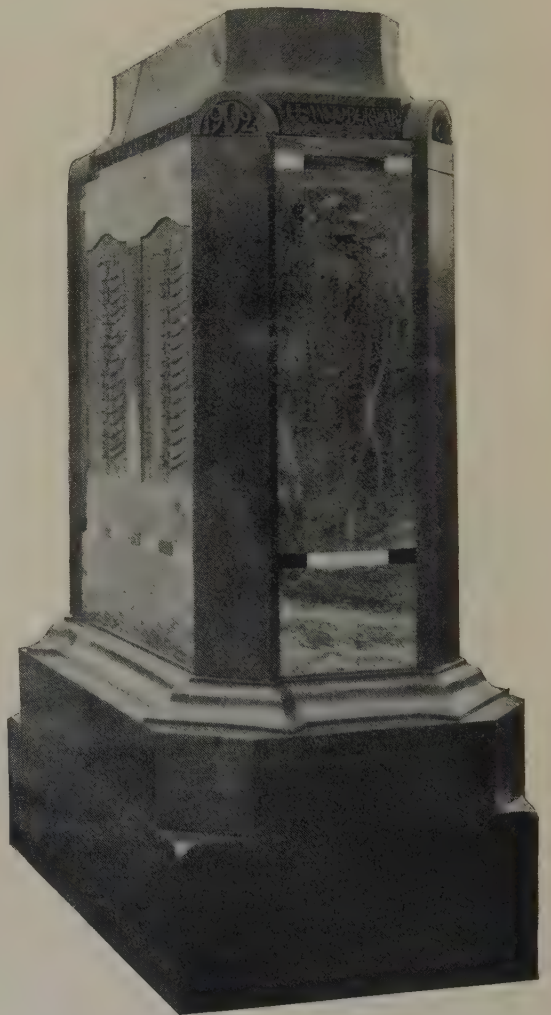
SKETCH MODEL FOR A SUNK GARDEN IN ESSEX  
DESIGNED BY W. REYNOLDS-STEPHENS

and yet as a perfectly practical piece of appropriate construction.

His own house, at South Hampstead, was more susceptible of decorative treatment because, not being one of a row of exactly similar erections in a London street, it had been planned at the outset with some generosity of spacing. The rooms were adaptable and lent themselves reasonably well to the architectural modifications and the decorative additions which he desired, and he had not the same difficulties to evade which were presented to him at Montagu Place. So he was able to work with more freedom, though, of course, he was limited even here by the necessity of altering an existing building instead of raising from the foundation one which would be entirely his own. But the rooms, as they are now, are very unlike anything that previous owners of the house could have imagined: he has wiped out the past and he has made the present what he wished it to be.

The dining room, especially, is characteristic of his designing at its best (see pp. 262-3). In general arrangement, in detail, and in colour treatment, it reflects admirably the spirit of his art, and it has a decorative consistency and expressiveness which can be sincerely praised. Not the least of its merits is that it is evidently intended for use and not for show: it has an atmosphere of comfort, and though it satisfies the critical eye, it does not force its beauties unduly upon the attention. The way in which the arched ceiling with its ribs of plaster ornament has been dealt with deserves to be especially noted, and the wall covering of unpolished mahogany, used as a plain surface without any panelling, is a colour fact of great importance in the scheme. The doors, skirtings, and window frames are painted grey blue, and the mantelpiece of green cipollino marble, with a shelf supported

by dentils of black and cream marble, gives another note of colour. The hood of the grate and the fender are in copper. Rich as the colour combination is, the room is too well lighted to be gloomy, and the cream-coloured ceiling, acting as a reflecting surface, spreads the light evenly and pleasantly. The entrance hall (p. 261) shows a severer and simpler mode of treatment, but one which



MAIN PART OF PEDESTAL FOR WAR MEMORIAL AT  
EAST LONDON, SOUTH AFRICA  
DESIGNED BY W. REYNOLDS-STEPHENS





*(War Memorial erected at  
East London, South Africa)*

"THE SCOUT IN WAR" (BRONZE)  
BY W. REYNOLDS-STEPHENS



## Recent Work by Mr. Reynolds-Stephens



AN ALTAR BOOK-STAND IN BRASS BY W. REYNOLDS-STEPHENS

is equally controlled by thoughtful intention and Irish marble and bronze, it is decoratively very sound taste.

These illustrations of the manner in which Mr. Reynolds-Stephens handles domestic decoration, are memorable because they prove the possibility of that combination of faculties which is with him such a definite article of faith. If he had not mastered the principles of architectural construction he could not have built up these decorative schemes with such completeness of resource, and if he had not been an accomplished decorator he could not have evolved from his fundamental construction so much that is artistically satisfying and expressive. But with his understanding of both sides of the work he undertakes, and with his faculty for making them properly interdependent, he is able to use his powers with all possible confidence and to arrive at results which are scarcely attainable by even the most sympathetic collaboration of two or more individuals.

What he has done in pure sculpture during recent years is certainly not less worthy of consideration than his decorative achievements. As a sculptor he has a very wide range, and he deals as successfully

with work which requires strict adherence to facts as with that in which he can give freer rein to his fancy and to his love of exquisite craftsmanship. As a realist he has distinguished himself by the production of the equestrian statue, *The Scout in War*, which was erected a little while ago at East London, South Africa, as a memorial to the officers and men of the Colonial Division who lost their lives in the Boer War. It is an admirable instance of the way in which facts can be handled to make a work of art convincing without descending into the commonplace and without conventionalising vital realities. The pedestal, too, is notable as a legitimate departure from convention, both in form and in the materials employed. Made of grey black granite with panels of green



LECTERN IN OXIDISED COPPER WITH BLUE PEARL ENRICHMENTS. DESIGNED AND EXECUTED FOR GREAT WARLEY CHURCH, ESSEX, BY W. REYNOLDS-STEPHENS

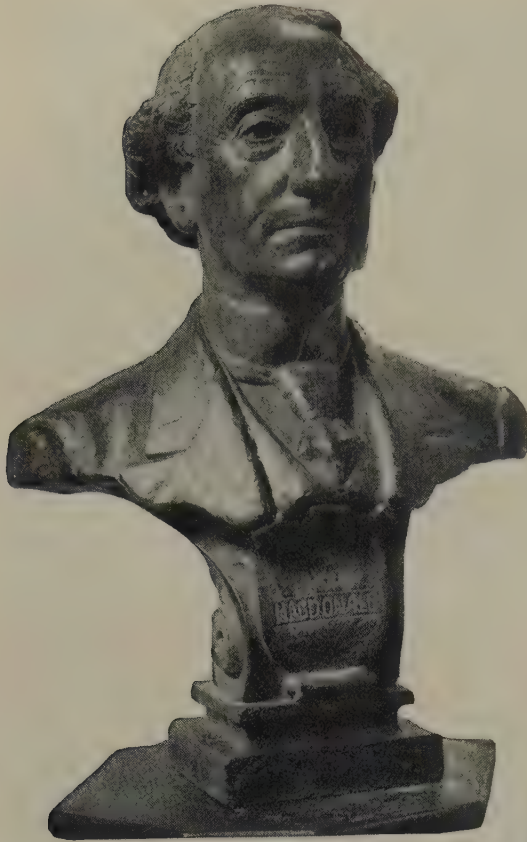




FONT DESIGNED AND EXECUTED  
FOR GREAT WARLEY CHURCH  
BY W. REYNOLDS-STEPHENS



## Recent Work by Mr. Reynolds-Stephens



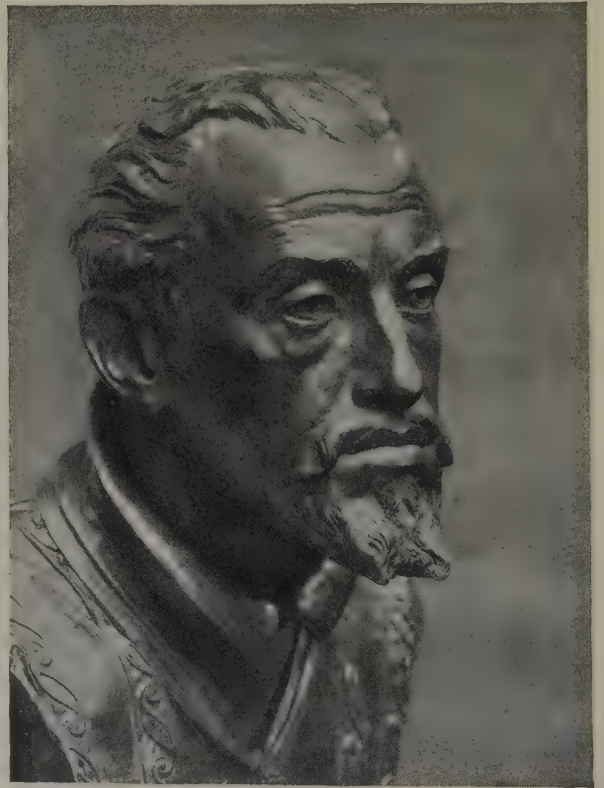
BRONZE PORTRAIT BUST  
BY W. REYNOLDS-STEPHENS

well imagined, and it serves its practical purpose with absolute appropriateness.

Other illustrations of his sculpture—the bronze portrait bust, the conventionalised frog ornament for a fountain, and the font for Great Warley Church—help to prove his variety and the readiness with which he can adapt himself to whatever conditions circumstances may impose upon him; and with these examples can be included things less ambitious but not less seriously thought-out, like the lectern in copper and brass with blue mother-of-pearl enrichments, and the reading desk, both of which were executed for the same church for which the font was designed. The font is, perhaps, the most important object in this group of smaller works: it is markedly original in design and it embodies many of the most characteristic qualities of his sculpture and his decorative production, and it is also instructive as a lesson in the combination of materials. It is made of cream-coloured

marble streaked with black and yellow, and is set upon a base of grey-black marble; the base moulding, the dentils, and the checker pieces are in black marble, and the supports which run up the sides of the pedestal and help to carry the basin are of copper-bronze, as are also the two figures of angels and the basin cover. In this cover there are inlays of blue mother-of-pearl.

But, on the whole, the works in which he best expresses the alliance between sculpture and decorative design are his statuette, *Guinevere's Redeeming*, and his life-sized group, *A Royal Game: Elizabeth of England playing Philip II. of Spain for the Dominion of the Seas*. The statuette is an exquisite piece of craftsmanship, in which the arts of the sculptor, the designer and the metal-worker meet in perfect harmony. Bronze, ivory, marble, and coloured inlays are used with taste and judgment to produce a polychromatic effect, and yet in this gathering together of materials there is nothing discordant and nothing jarring, so discreet has been his management of every detail of the work, and so consistent has been his maintenance of his original impression of the thing as a whole.



HEAD OF PHILIP II. OF SPAIN (PART OF GROUP "A ROYAL GAME.") BY W. REYNOLDS-STEPHENS



## Recent Work by Mr. Reynolds-Stephens



COLOSSAL BRONZE FROG · BY W. REYNOLDS-STEPHENS

The group, which was exhibited in plaster at the Academy not long ago, is now in process of being translated into a permanent form. And this translation is being carried out in a way which characteristically illustrates the constitutional impatience of Mr. Reynolds-Stephens with those details in the mechanism of artistic production which do not fully serve the artist's purposes. The usual method of casting in bronze is open, he holds, to many objections; there are in it possibilities of distortion and shrinkage, by which the correctness and the beauty of contours and modellings can be seriously affected, and there is a very definite danger of losing the surface quality which has been given to the original model by the artist's touch. Corrections have not infrequently to be made in the bronze casting by chasing and other devices to gloss over defects and to hide imperfections.

He has accordingly undertaken extensive experiments in electrotyping, in a process of copper-depositing, by which he felt that the individual characteristics of the artist's handiwork could be reproduced with perfect fidelity, and the results of these experiments have induced him to use electrotyping as the method by which the *Royal Game* group is to be finally completed. The work is being done in his studio, so that he can direct its progress through all stages—he is acting in this according to his conviction that the sculptor must be fully acquainted with all the processes of production which he proposes to employ in carrying out his ideas—and he has the technicalities of copper-depositing now so thoroughly under control that all the difficulties inevitable in dealing with so large a piece of sculpture have been successfully



"QUEEN ELIZABETH" (PART OF GROUP "A ROYAL GAME")

BY W. REYNOLDS-STEPHENS

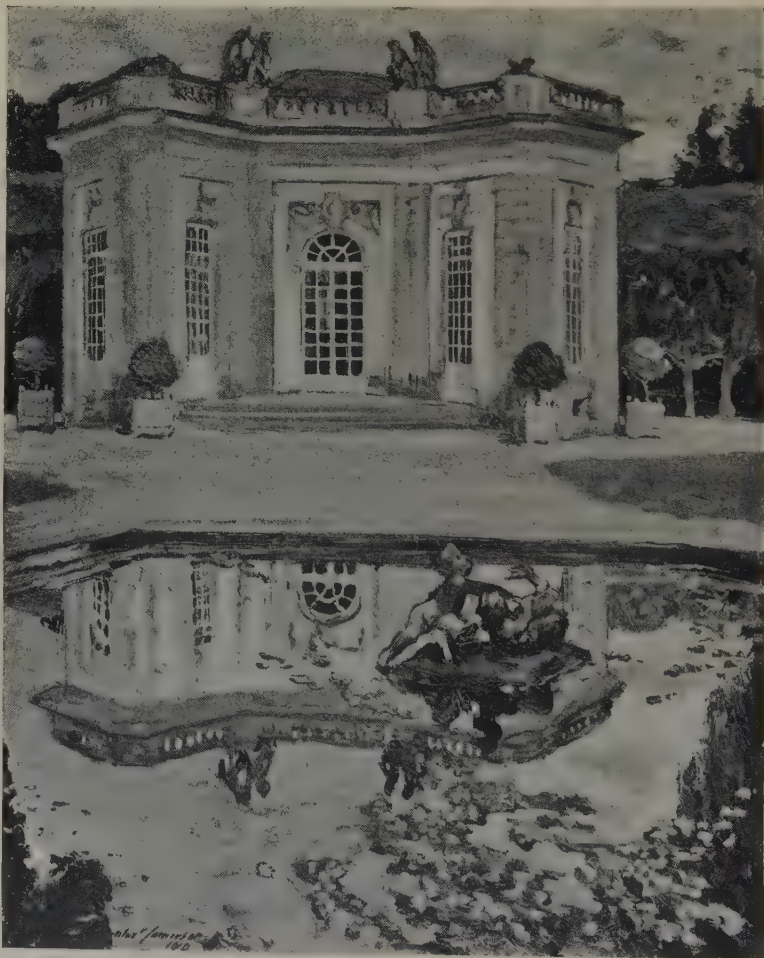


conquered. The group will receive the same attention that he bestows upon his statuettes; the metal surfaces will be given the varieties of texture and colour in which he, as a craftsman, takes so much pleasure; and inlayings of mother-of-pearl and other coloured materials will be applied to increase the sumptuousness of the general effect. The pedestal on which the group is to stand is made of teak and ebony—as the group is being treated with the idea that it will occupy a situation indoors, a wooden pedestal has many advantages, and not the least of them is that it will be much less ponderous than one of marble or stone.

In all these varied activities, Mr. Reynolds-Stephens never fails to choose the way which will lead him most surely to the clear statement of his own convictions. The style he has formed—a style which, personal as it is, has no taint of mannerism—is the one which best explains his artistic sentiment, and it is the direct outcome of his very practical study of the many forms of expression with which he concerns himself. There is no second-hand inspiration in his art, no borrowing of ideas or methods which have to be taken on trust, and no blind or careless acceptance of passing fashions or of the dogmas of this or that school. He follows no popular leader of any section of the art world; indeed, he admits no leadership save that of the greater æsthetic principles which he has been all his life at such pains to understand, and which he has analysed and tested to make certain that his reading of them is correct. He has, in a word, a personality which he has shaped by self-discipline and strengthened by a sort of Spartan training of his mind; and this personality dominates the whole of his effort and is manifested in every phase of his production. A. LYS BALDLY.

## THE PAINTINGS OF ALEXANDER JAMIESON. BY J. B. MANSON.

ALTHOUGH in this country, it will be conceded, innovations in art forms are regarded with suspicion, and to original schools of thought we are immediately antagonistic, it must be admitted that, as the days of Royal Academic ascendancy are on the wane, more advanced, more real, and more personal methods of painting and regard of Nature are at length finding support and comprehension among an ever-increasing number of people who, casting off the shackles of convention, and coming more into direct contact with life, demand an art that is natural, vital, and expressive. Perhaps, thanks to the teaching and influence of the Academy, we shall never be entirely free of the clap-trap, sentimental anecdote expressed pictorially; nor



"LE PAVILLON FRANÇAIS, TRIANON"  
(Goupil Gallery Salon, 1910)

BY ALEXANDER JAMIESON



Alexander Jamieson



“COURTYARD OF THE GREAT MOSQUE AT CORDOBA, SPAIN”  
(In the collection of James Ferguson, Esq.)

BY ALEXANDER JAMIESON

will it be a brief period that must elapse before we do, as a nation, realise that art is not mere imitation of objects seen in Nature.

Nevertheless, the various and independent movements among our younger painters and sculptors are, through warmer appreciation, experiencing a new measure of life, and having obtained a firmer foothold, are advancing, tentatively and with caution, to a position of power and influence in the art affairs of this country. The movement—originated some years back with the foundation of the New English Art Club, inspired by the activity of the Impressionists in France—is now spreading. Its aims are with courage and vigour being supported independently by numerous artists of the younger generation. Originally a protest against the effete and mindless methods of the Academy, this forward movement has gone further, and having protested, is assuming the task of directing. The movement counts among its heartiest exponents the most brilliant artists of the day, a few of whom are

to be found in the ranks of the Academicians; it has none more active or more sincere than Alexander Jamieson.

It is a thankless task to attempt to estimate the value of—to place—the work of a contemporary artist. Not until his work can be considered *en masse*, and seen in proper perspective, and in relation to the whole art of his time, can it be assigned a definite position, or an estimate as to its final value be given.

It was characteristic of this artist that in the earliest stages of his career he should have felt, instinctively, the necessity of going direct to Nature for inspiration and, in a measure, for training. This, in him, was no acquired virtue, but an inherent quality. It showed at once an independent and quite definite personality. It is not suggested that he did not study deeply the work of masters whom he admired, but he had from the first a definite attitude towards Nature; he had something of himself to express, and although, naturally



## Alexander Jamieson

enough, he felt akin to the most personal group of painters—the Impressionists—it was his own reading of Nature, his own idiosyncrasies, that moved him, and his work throughout bears evidence of the exercise of his own personality. A work of art has value as a truthful expression of an artist's impressions of Nature, and in these days, when the functions of art have been to a large extent degraded to the production of puerile anecdotes by the purely mechanical process of painting, which the Royal Academy, supported by the artistically-uneducated masses, is chiefly responsible for, independent and personal art is especially valuable.

In early days Alexander Jamieson had not the benefit of many opportunities—in fact, fortune was quite traditionally unkind to him. However, he studied to a certain extent in the Glasgow School of Art, where he won the Haldane Scholarship. This enabled him to go to France—to Paris—where

his characteristic independence and his desire of painting Nature at first hand asserted themselves. Having little inclination for academic study, he did not enrol himself as a student in the Académie Julian, nor did he set up his easel in the École des Beaux-Arts. His procedure was quite unorthodox; he worked incessantly *en plein air*, painting in the streets and environs of Paris. The slightest of subjects sufficed: a street corner with a café under a striped awning with its little laurel trees in green tubs and the ever-moving, ever-changing pageant of passers by; or some old historic building full of romance and mellowed by age and the weather into the finest and most subtle tones of colour; things to the lay mind so distressingly commonplace, were to him motives for the expression of the poetry of colour and light. These sketches had considerable value as training for his later work. Vigorous notes of colour, handled with forcible



"THE BRIDGE, VINCENNES, NEAR PARIS"

(In the Collection of James Ferguson, Esq.)

BY ALEXANDER JAMIESON





(In the Collection of  
James Ferguson, Esq.)

"A WINDY DAY." FROM AN OIL PAINT-  
ING BY ALEXANDER JAMIESON.







## Alexander Jamieson

directness, they present aspects of living, breathing and moving Nature in a concrete and concentrated form. As training they developed what I think is a fascinating characteristic of his work, and that is his quite wonderful facility of suggesting the bustle, glamour, and movement of life, and also of suggesting the jumble of houses in a village seen at a distance.

His training did not, however, stop there; in addition to this direct painting from Nature, he spent considerable time copying in the Louvre. Whilst in Paris, about 1898, he painted two noteworthy pictures which stand apart from the rest of his work. These paintings, *The Little Dancing Girl* and *The Dwarf*, bear evidences of the study of Manet and Degas. They are, however, in no sense imitations, but rather a proof of comprehension and assimilation of the aims of those masters. *The Dwarf*, which was shown in the Salon—the artist's first exhibited picture—is a fine piece of character painting—his most successful effort in this direction. The dwarf stands in the foreground to the left of the picture, his right hand resting on

a stick, his left holding a lighted cigarette which he has just rolled. The hands, which are supple, nervous and bony, are expressively drawn with fine feeling for form and accent. An ample white cravat tied in an enormous bow relieves the quiet monotony of his dress. His face, alert, intelligent and courageous, is strongly modelled; the planes realised with exactitude and conviction. His long white hair is brushed back; his moustache long and flowing, with his little imperial, gives him an incongruous touch of distinction. Like Cyrano, despite his deformity, he is heroic rather than pathetic. Typically French, he might be a creation of Dumas. His clothes are full of character, and lend themselves to a fine arrangement of line. In this picture the artist has shown keen psychological sense, a sense which is lacking in some of his portraits. It is a notable work, directly and fluently painted, nervous yet unhesitating in handling, and conceived with sympathy and insight. Another painting which is remarkable for its complete expression of character and forcible handling of paint without overstatement, is the



"VIEW OF MORET, NEAR FONTAINEBLEAU"

(In the Collection of James Ferguson, Esq.)

BY ALEXANDER JAMIESON



## Alexander Jamieson

portrait of the artist's father. This portrait, which is one of his most successful essays in portraiture, escapes a fault which is sometimes apparent in his portraits, and that is an inclination to occupy himself to too great an extent with, to be too absorbed in, the surface aspects of his models.

He has painted many other portraits, but, as a general rule, they are richer in decorative qualities than in the psychological; they display a certain lack of feeling for human character as a motive for art expression. To him the decorative rather than the human side makes appeal. That Alexander Jamieson is gifted with insight into character is amply proved by *The Dwarf* and his father's portrait, and the conclusion is that character and humanity do not, artistically speaking, greatly appeal to him. However this may be, his landscapes, taken in a general way, may be said to lack human interest. He occasionally makes use of figures in them, but always for purposes of decoration or composition. It is in his landscapes and architectural paintings that he finds completest self-expression. To him Nature is a brilliant appearance, an excuse for the painting of light,

colour and atmosphere. It is in rendering those qualities that his art finds its *raison d'être*.

About all his work there is a fine feeling of decoration; this quality is instinctive rather than sought for, for it is a sign-manual of all his work; being inherent, it does not express itself by conventional treatment or arrangement. In many of his earlier pictures the skies are lacking in atmospheric qualities: a sacrifice, an unconscious one, to decorative instinct. His intelligence, robust and apprehensive, is particularly susceptible to effects of colour and light, of which it is perpetually seeking new arrangements and finer qualities. His coloration is spontaneous, rich and varied, with a tendency to exaggeration.

His brushwork is virile, flowing direct with the gusto of the born painter. At one time he found inspiration in landscape of a panoramic inclination, and one of these paintings—a good example—is in the fine collection of Mr. James Ferguson. It is a *View of Moret*, a village near Fontainebleau. The village is seen from a height; a river—the Loing—winds its way into the picture. A line of trees, disposed horizontally across the foreground, forms a basis and lends a certain dignity to the picture.



"THE HARBOUR, DIEPPE"



## Alexander Jamieson



"GIBRALTAR"

(In the Collection of James Ferguson, Esq.)

BY ALEXANDER JAMIESON

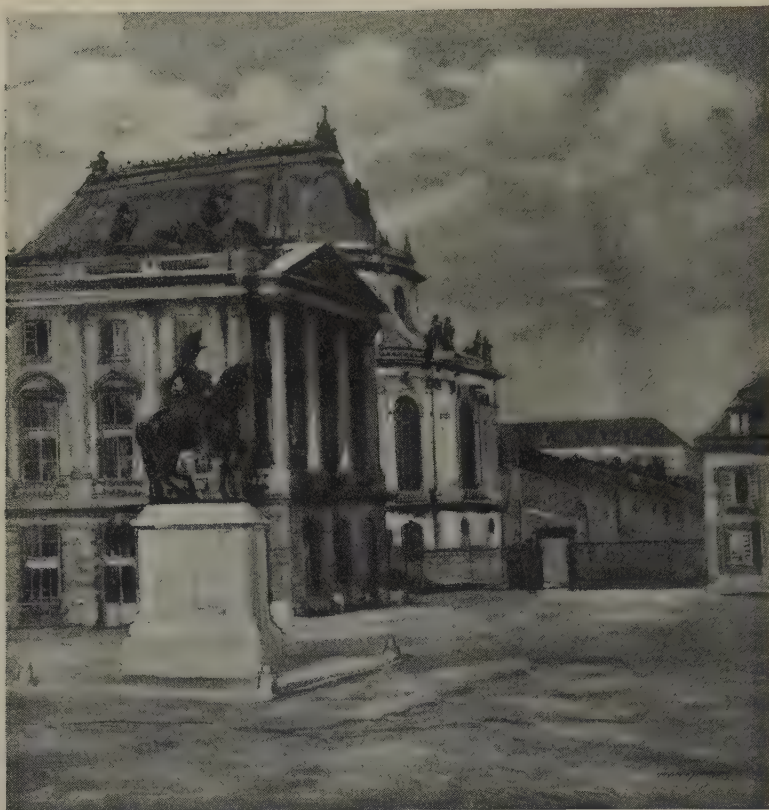
The curve of the right bank is well considered ; the break in it, forming a note of emphasis, occurs precisely where it is most wanted. In the generalised treatment of the village in the middle distance the broader masses of the larger buildings, the church tower and the bridge are made to give definition and emphasis ; they explain what might otherwise have tended to be chaotic. A little wood on the right of the picture supplies a feeling of mystery. In the centre of the picture is a house-boat, or a *lavoir*, of a subdued red colour. This affords a decisive note, holding the picture together, connecting the various lines on which the picture is constructed.

In the same collection is a picture of Fontainebleau, of which a reproduction was given in these pages in 1909 (March No., p. 141), and which is a genuine artistic achievement, unusually reticent yet unusually intimate, remarkable for the simplicity of its style as for the simplicity of its ingredients. It is a complete realisation of quality, colour and texture, rendered, apparently, with ease and sureness of touch.

Sacrifice is a concomitant of specialisation, and in specialising in the rendering of light and colour the artist has had to sacrifice the more profound, the more essential poetry of Nature. That he has achieved distinct success in his special line is unquestionable ; that he is producing ever-finer conceptions and renderings of light is made equally obvious by his work recently executed in Versailles.

His work is undoubtedly clever, frequently brilliant ; and cleverness is a fascinating quality, though it does not play an essential part in the creation of a work of art. Cleverness, when it is self-conscious, becomes a possession fatal to the artist ; it forms an end in itself, obscuring the finer and more vital functions of art, sacrificing art to virtuosity. In a picture in which the author's aim has been to produce mere cleverness, there is always something of the braggadocio, something of the mountebank. With Alexander Jamieson brilliancy of expression is an inborn gift, not cultivated for its own sake ; it is native, not exotic, and adds to the charm of his work.





"COUR ROYALE, VERSAILLES"

BY ALEXANDER JAMIESON

The Palace of Versailles, so beautifully formal, so stately in its proportions, so rich in decorative fancy and device, with its exquisite *entourage* of leafy avenues, sparkling fountains and spacious parks, has afforded the artist themes and subjects for many of his best pictures; he has made its motives peculiarly his own; in rendering them his *métier* (which has a touch of the artificial) has discovered its fullest expression. Here, colour and light create effects of extraordinary, varied, and jewel-like beauty in a setting which is a piquant and charming commingling of the natural and the artificial.

Early last year Jamieson made a tour through Spain. The journey was too brief and too hurried to result in the production of much more than vivid sketches, brilliant impressions of intense light—light seen under aspects and in degrees of strength and quality new to him. Further excellent results of his journey are obvious in the work which he has recently done in Versailles. In these later pictures the rendering of intense light and of atmosphere suffused with sunlight is quite remarkably fine.

Of Alexander Jamieson's many achievements in

the art of mural decoration, it must suffice, owing to the exigencies of space, to mention the most important, and that is, his work executed in Bridge-water House. Here he had the difficult task of painting twelve spandrels for the great hall, a task which he has completed with striking success. The essential condition of mural decoration is that it shall form an integral part of the wall itself, remaining in precisely the same plane as the wall, not, as is too frequently the case, standing out apparently some distance in front of the wall-plane and thus destroying all feeling of rest and unity. He has fulfilled this condition with exactitude. His decorations most admirably suit and are in unity with their surround-

ings. To achieve this result he has painted single figures in grey tones of various colour, on a dull black back-ground, in itself a touch of inspiration. A complete article might well be written on Jamieson's oil sketches alone. They bear some resemblance to the sketches for which Gaston La Touche is so famous; but though not finer in colour, they are frequently broader in treatment and larger in effect than those of the French master.

Alexander Jamieson's work is well known in London, where it has been shown in the International Society of Sculptors, Painters and Gravers (which he joined in 1904), the new English Art Club, the Modern Society of Portrait Painters, and at the Goupil Gallery in Regent Street. His work has been sent near and far—from Glasgow to Paris, from Venice to Berlin, Munich, Düsseldorf, Helsingfors, and to Chili.

Quite apart from the distinction of its achievement, his work has the initial value of being the sincere result of his own experience and impressions of life. He is indifferent to tradition, and his work has never been a *réchauffé* of old masters with a modern flavouring.

J. B. M.



## Etchings by Herman A. Webster

SOME ETCHINGS BY HERMAN A. WEBSTER.

SINCE the unfortunate Méryon bequeathed to the world that wonderful series of *Eaux-fortes sur Paris* which firmly established his fame as one of the greatest artists on copper that the world has produced, numerous workers have arisen who have fallen under the spell of his genius, and been inspired by that old-world architecture which he interpreted with such superb technical mastery and such exquisite feeling. Geniuses of the order of Méryon are extremely rare in the history of the world, and it would be unfair to hold up for comparison with his achievements with the needle and the burin the work of those after-comers who have been influenced, consciously or unconsciously, by his art; nevertheless there are to be found among them some at all events whose productions can, without hesitation, be acclaimed as worthy of appreciation.

One of these is Herman A. Webster, of whose accomplishments as an original etcher some examples are reproduced on this and the following pages. Though many of the American readers of this magazine have already made acquaintance with his work, it is probably unknown to the majority of those in the Eastern hemisphere, for, though the "art of scratch," as Ruskin contemptuously styled this very personal means of expression, meets, nowadays, with far more public support than it did in Méryon's day, such exhibitions as those of the Painter-Etchers and the black-and-white room at the Royal Academy, where Mr. Webster's prints have appeared during the past three or four years, cannot yet be reckoned amongst the popular shows.

As the artist is now but little over 30, and scarcely more than six years have elapsed since he etched his first plate, the record of his career need not occupy much space. He is a New Yorker by birth, and the first signs of an artistic leaning made themselves manifest when he was a boy at school, where he designed the posters for the school sports. Later on, while at Yale, where he graduated in 1900, this impulse found an outlet in the pages of the college journal, "Yale Record," to the illustration of which he contributed various drawings. It was not, however, till after the lapse of some three or four years, when the irksomeness of the commercial career which in deference to parental wishes he pursued for a time proved intolerable, that he definitely gave himself up to



"ST. OUVEN, ROUEN"

BY HERMAN A. WEBSTER





"RUE GRENIER SUR L'EAU, PARIS"  
BY HERMAN A. WEBSTER





"RUE DE LA PARCHEMINERIE, PARIS"  
BY HERMAN A. WEBSTER



## Etchings by Herman A. Webster

art. Leaving his home in Chicago he migrated to Paris and entered the Académie Julian, where for a year he studied drawing from the model under Jean Paul Laurens. As a painter he made sufficient progress in Paris to have one of his studies—a still-life subject—accepted for the Salon of 1905, but the three prints of his which were shown in the same Salon proclaimed that, beyond all question, this young American artist's true *métier* was that of an etcher.

The first impulse Mr. Webster received in this direction came soon after he settled in Paris, when he happened to come across some of Méryon's prints in one of the public collections, and so fascinated was he with the beauty of this master's line, and above all by the poetic feeling infused into his Paris plates, that he was at once spurred to try his own hand on the copper. It says much for his energy and perseverance that relying solely on his own experiments and study of proofs—especially those by Méryon—he should in the brief space of a few months have attained sufficient proficiency with the needle point to have his prints

accepted for the Salon. Since these early efforts Mr. Webster has been at work on a great number of plates, and each year's output shows an advance both in technical facility and in perception over those that have gone before. And if the influence of the master whose triumphs awakened in him a desire to become an etcher, may be traced in not a few of the plates to which he has put his name, there is at the same time unmistakable evidence in all his etchings of an individuality of vision and method which completely redeems the artist from the reproach of being a blind follower of another man.

Turning to the subjects of these plates we see that the artist's eye has above all been attracted by those relics of old-world architecture which are still to be found in the narrow alleys and court-yards of Paris and other towns of ancient lineage. Of late years such survivals of the past have been getting fewer and fewer. Already in Méryon's day Paris had begun to re-shape itself, and some of his plates are treasured nowadays all the more because they record some nook or corner which is no longer in existence; while among those executed



"OLD HOUSES, ROUEN"

BY HERMAN A. WEBSTER

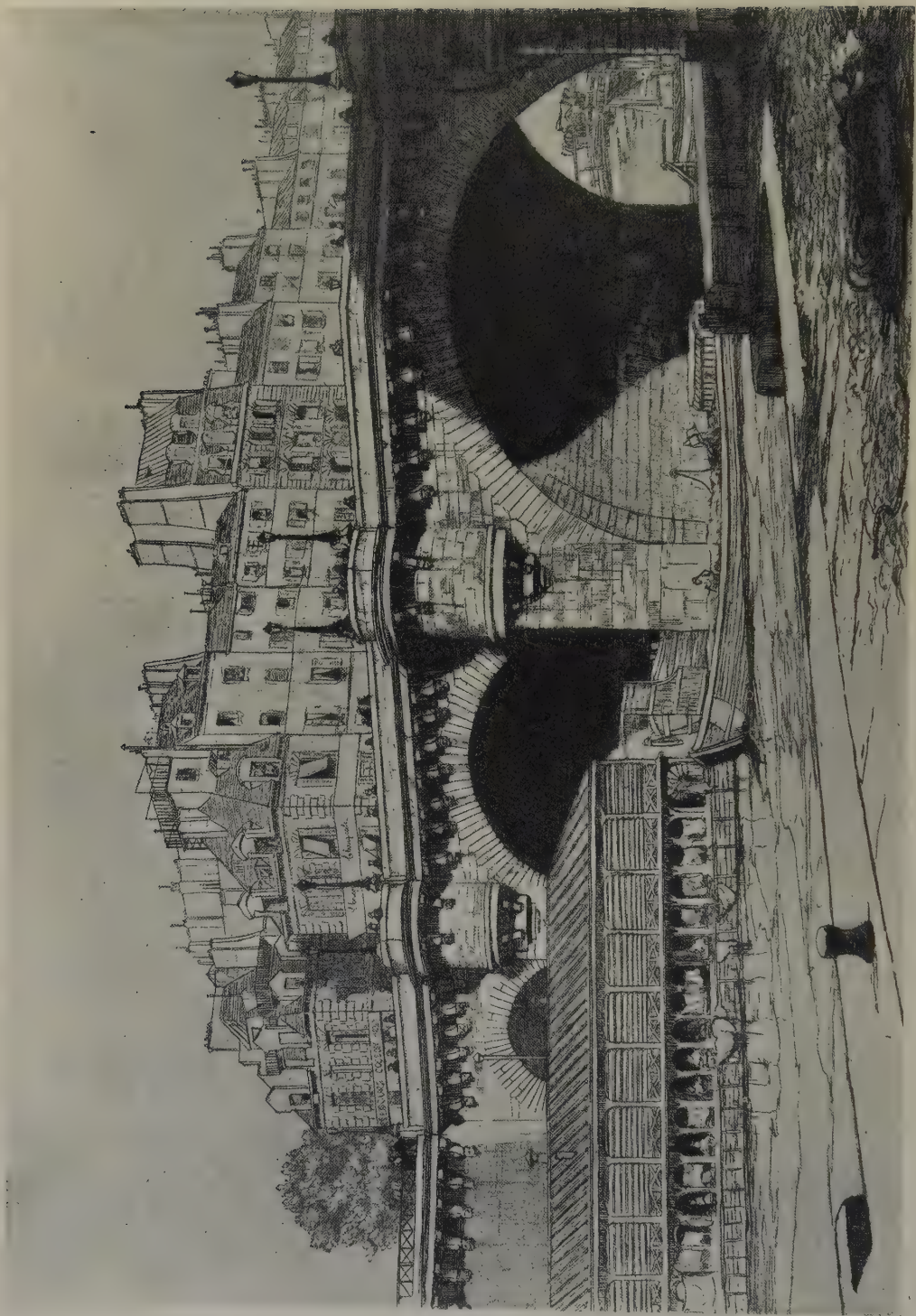




*(Second State)*

"ST. SERNIN, TOULOUSE"  
BY HERMAN A. WEBSTER





"PONT NEUF, PARIS"  
BY HERMAN A. WEBSTER



## Edward J. Detmold's Drawings and Etchings



"LES BLANCHISSEUSES, PONT DE L'ARCHE, NORMANDY"

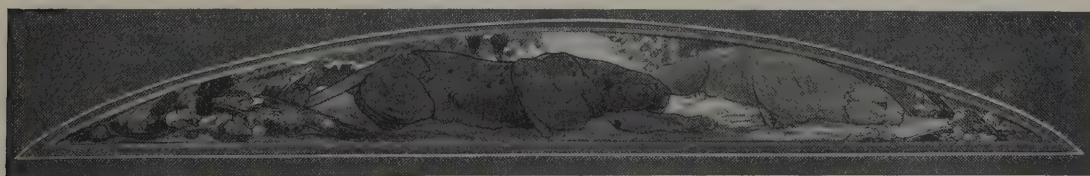
BY HERMAN A. WEBSTER

by his disciple within the past three or four years, one at least, that of the *Rue de la Parcheminerie*, tells of a street that has almost if not wholly disappeared since the plate was etched. Mr. Webster has executed a whole series of Paris subjects, and has also secured many a fine *morceau* at Bruges, Rouen and other places on which time has left its impress. He works direct from his subject, and, moreover, does his own printing, believing that only in the hands of the etcher himself can a plate be made to yield all that it is meant to express, and in order that the quality of the bitten line may not be obscured he resolutely shuns those effects which some seek to achieve by a superfluity of ink.

Mr. Webster was elected an Associate of the Royal Society of Painter-Etchers in 1907.

### A NOTE ON MR. EDWARD J. DETMOLD'S DRAWINGS AND ETCHINGS OF ANIMAL LIFE.

IN the field of modern art principles directly opposed to each other are worked out by different artists working side by side and exhibiting in the same exhibitions, and these principles may be novel or reactionary, or they may represent an outmoded modern creed clung to tenaciously by a surviving disciple, or an after-comer. Long after other movements had occupied the field, the late Mr. Holman Hunt was to be found working away upon principles which he had believed to sum up the whole duty of art. He so elaborated these principles that there seemed no further room for elaboration; just



"PANTHERS STALKING PREY" (LUNETTE)

BY E. J. & M. DETMOLD



## *Edward J. Detmold's Drawings and Etchings*

as the Impressionists had so elaborated their first principles that there seemed no room for a further movement in this direction, until the Post-Impressionists refuted such an assumption. The extreme of Pre-Raphaelitism—Post-Pre-Raphaelitism—is of many varieties, but we cannot doubt that one of the varieties is the work produced by Mr. Edward J. Detmold.

Mr. Detmold has excelled with the etching needle; and this is what would be expected where there is such an intention to confine beauty to that intimacy of detail that can be surprised only with the needle-pointed black-lead, or, better still, the needle-point itself. All drawing that is worth anything suggests that the line is caressed; that it is the result of an affectionate impulse: this may come down to detail, or concern itself with the sweep of ample form. It will assume, of course, in these cases, a different style, for style has its origin with the personal vision more than the personal touch; the touch only reflects: and if an artist were deprived of his hand, it could not be said that, though maimed, he had ceased to be an artist. Nearly every principle carried to extreme exposes the artist to some particular array of faults: great penetration in regard to detailed form, it would seem, must almost be bought at the expense of that general view in which proportions are felt and values weighed, and the spot where emphasis should come into play discovered.

This remark indicates the nature of the faults of

Mr. Edward Detmold's art. It is our task here rather to follow him in his exploration into detail, and to enjoy the sympathy with which in his own style of emphasis he lays stress upon the character of various surfaces. He discovers a touch for a feather, and one for the scaly claw; he delights in rendering the brightness of an animal's eye, and he is very intimate with its anatomical formation. He is familiar with animal-life; in this respect he is too fine an artist to make the bad mistake that Landseer made. It is slightly the fashion to underrate Landseer, but if any man ever had an intimate sympathy with animal-nature it was he; his sympathy went out in particular to one kind of animal, but it was not a narrow sympathy, though it was specialization in the "friend-of-man" type of animal, that led him to neglect emphasis upon strictly animal traits; and in general, because he was rather lazy, to dispense with the effort without which the best artistic presentment is not arrived at. In the place of emphasis on some magnificent contour, or movement—in place of artistic emphasis—he became wealthy by laying stress on the maudlin sympathy which dogs and horses are supposed to have with every tooth-ache of their master. All lovers of animals sacrifice the truth when they talk about animals, but for profound insincerity Landseer, as an artist, will always remain upon a pedestal by himself. The reaction among animal painters has all been in favour of the utmost deference to the animal-nature itself,



ILLUSTRATION TO ONE OF HANS ANDERSEN'S FAIRY TALES (WATER-COLOUR)

BY EDWARD J. DETMOLD



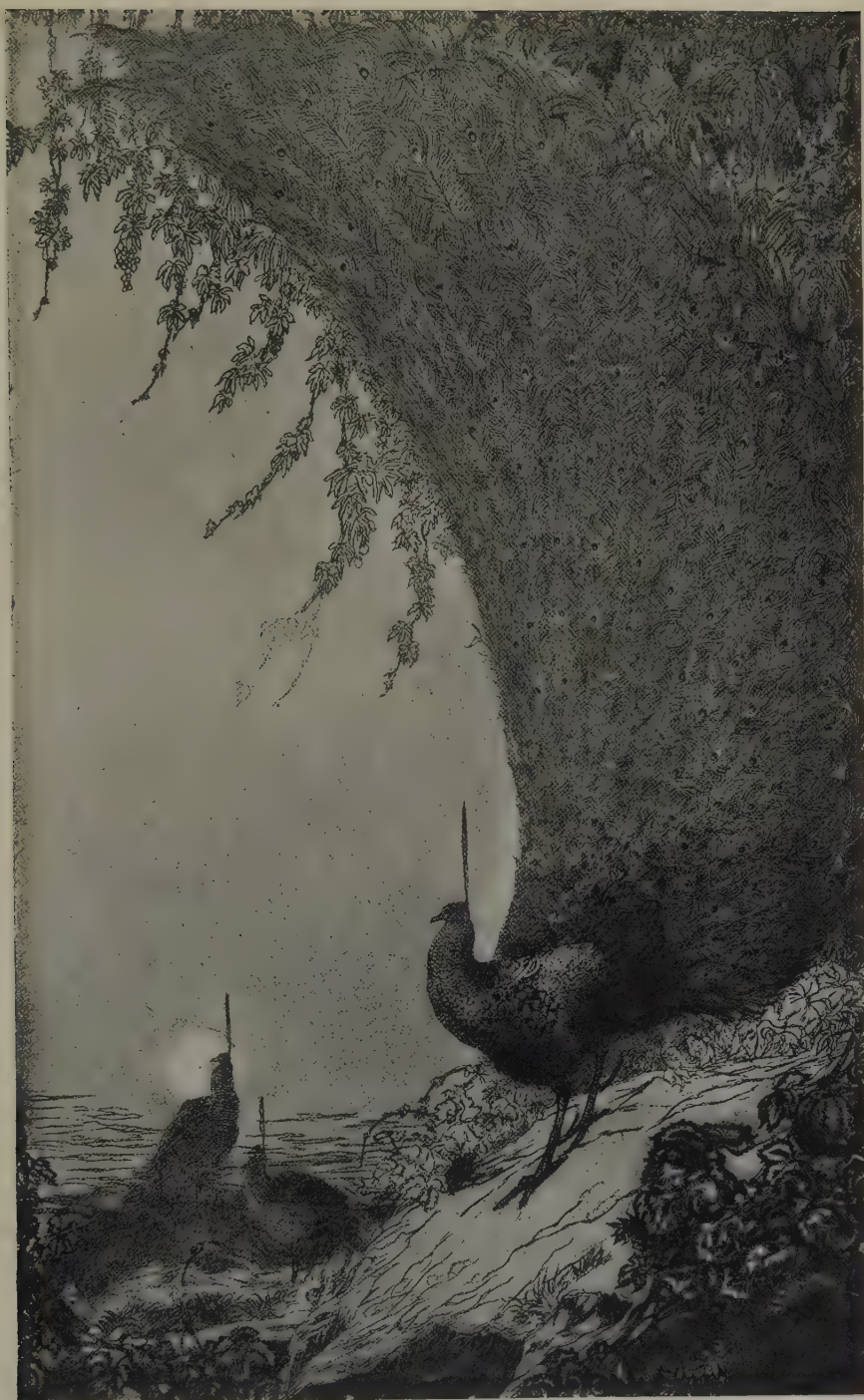


"A DORMOUSE." FROM A WATER-COLOUR  
DRAWING BY EDWARD J. DETMOLD.









"PEACOCK." FROM AN ETCHING BY  
MAURICE AND EDWARD J. DETMOLD



## Edward J. Detmold's Drawings and Etchings

which Landseer so violently libelled. J. M. Swan, J. H. M. Furse, and the brothers Detmold have one after another held out against those who take either a Christmas or a Christmas Almanack view of a farmyard.

In decoration the hold upon naturalistic form often becomes slight enough; in fact the modern pictures that aim first at decoration represent two kinds of artists, and Mr. Detmold stands for one of these kinds, in his attempt at deliberately naturalistic decoration. Where design compels him to convention he seems to base it upon realistic emphasis of detail, and even in single studies of animals and birds he is always very appreciative of the value of pattern in skin or feather marks, suggesting, like the Japanese, what a rhythmical figure of decoration, what a splendid piece of pattern any quadruped or bird shows. An artist who is pre-occupied in this fashion with the appearance of animal-nature—and we have a fine example of this attitude in the etching *A Rooster*—will be quite independent of “incident” in taking a single animal for the subject of a picture. Some emphasis is laid upon the pattern and grace of outline, upon the rhythm of “the line” called into action by movement, and that itself is the “inci-

dent” with him. One would like to win Mr. Detmold over to the illustration of those elaborate treatises on natural history which naturalists of the bird-enthusiast order spend so much time in producing. Usually the illustrators of books of this class are naturalists at the expense of being artists, but perhaps they would themselves argue that for this sort of work Mr. Detmold is artist at the expense of being naturalist—with them the essential thing; and perhaps he would not care for this work. His studies, however, seem to throw such a flood of light on animal characteristics, that one feels little hesitation in hazarding the suggestion just made. It is somewhere between the candid trifling of Mr. Louis Wain and the deadly-dull and matter-of-fact scientific illustrator that there is room for the illustration of animal life of a new kind. Attempts in this direction have been made by artists more than once, but pre-occupation with the design of movement has often ended in giving to their work the flavour of academic study. Artists are also at the mercy of publishers who, confident in their own notion of what the public like, come between them and the artist. What the public really do like, however, is nearly always something straight and undiluted



“IN THE JUNGLE” (WATER-COLOUR)

BY EDWARD J. DETMOLD





*(By courtesy of Messrs. Liberty & Co.,  
sole publishers of the print)*

"A ROOSTER." FROM AN ETCHING  
BY EDWARD J. DETMOLD



## Edward J. Detmold's Drawings and Etchings

from the artist. To be a success, an artistic publisher should, in these things, have no ideas at all, but should leave these to the artist.

Before the death of Mr. Detmold's brother one never thought of the two artists apart. The late Mr. Maurice Detmold's talents took just the same direction as the surviving brother's, whose recent work is here in review. They collaborated in all their most important works, most notably perhaps in the illustrations to Mr. Rudyard Kipling's "Jungle Tales," and the *Peacock*, reproduced, represents this phase of Mr. Edward Detmold's career. Since then there has been no departure in his intentions, he still seeks to achieve in the same direction as that which the brothers first took together. As an illustrator his style is particularly suited to that kind of work, especially in regard to its line qualities. That such qualities have a decorative affinity with leaded type, which was always appreciated by the old engravers for books, cannot be denied, yet these qualities have had, in modern illustrations, to give place to the sloppy impressionism which the use of wash drawings was to bring in its train—we are not speaking of impressionism as sloppy, but "sloppy" impressionism. In his own wash and colour illustrations Mr. Detmold fails us a little; in them he makes first for variety and interest of outline, often apparently to defeat this aim with after washes. His attention to local colour—that is, detail of colour—is of course the logical outcome of his method of drawing, but it sometimes leads him too far from that variety of tone contrast which alone enables that decorative sense of pattern to survive which redeems wash-work as a method of book decoration. The remedy seems to lie in some modification of his point of view, and this would be interesting in Mr. Detmold's case. Whilst we can give ourselves no greater pleasure than acknowledging the fruitful results of his style up to the present, we should not feel that his appeal would lessen in interest if sometimes framed a little differently. An artist is all the more an artist in the self-restraint that voluntarily submits itself to a chosen convention; but the most interesting convention can at last imprison an artist's fancy and restrict his outlook.

T. MARTIN WOOD.

NEW MUNICIPAL ART GALLERY, JOHANNESBURG, TRANSVAAL.—This gallery was inaugurated on November 29 by His Royal Highness the Duke of Connaught, who referred in eulogistic terms to the founders and organisers of the Gallery and those who had so generously contributed to its valuable collection of pictures and statuary, prominent among them being Sir Julius Wernher, Mr. Otto Beit, Mr. and Mrs. Lionel Phillips. Sir Hugh Lane is acting as Honorary Director of the Gallery, and to him is chiefly due the organisation of the collection, in which artists of the modern British School, and especially the younger men, are well represented. Géricault, Falguière, Puvis de Chavannes, Harpignies, Sisley, Monet, Rodin, Jacob Maris, Jongkind, Alfred Stevens, are among the foreign artists whose works have been acquired.



AN ILLUSTRATION TO THE BOOK OF ISAIAH (WATER-COLOUR)  
BY E. J. DETMOLD





"THE FRUITS OF THE EARTH." FROM A  
WATER-COLOUR DRAWING BY EDWARD J. DETMOLD.







## *Japanese Temples and their Treasures*

### JAPANESE TEMPLES AND THEIR TREASURES. BY PROF. JIRO HARADA.

SOMEONE has remarked that Japan is not only the "Grand Park of the World," but also the "Treasure House of the East." Nearly all the principal temples and shrines in Japan, which number at present no fewer than ten thousand, are to a great extent the common repositories of the art treasures not only of our country, but of other eastern countries as well. They are, as it were, national museums. The need of preserving these valuable buildings from any further decay and their treasures from iconoclasm and other loss induced the Government to get a law passed, in 1897, providing for the appointment of an archaeological commission, now consisting of twenty-five members, in the Department of the Interior, to decide on the selection of the buildings and art objects to be put under State protection. At present there are 733 temples and shrines under special protec-

tion, while the objects of artistic or historical merit registered on the list of "national treasures" number nearly two thousand. It is for the purpose of showing some of the more important and characteristic works of art belonging to this category that a very important work, "Japanese Temples and Their Treasures," has been prepared at the instance of the Department of the Interior of the Japanese Government. At every important international exposition of late years, in which Japan has taken part officially, it has been customary for the Government to present the nations of the West with some valuable publications of singular attraction, which stand out amidst the hundreds of books and pamphlets usually distributed on such occasions. This course was followed in connection with the World's Columbian Exposition held in Chicago in 1893; the International Exposition of Paris in 1900, and the St. Louis World's Fair, 1904. In view of the Japan-British Exhibition, held at Shepherd's Bush, and recently brought to so successful a termination, an illustrated catalogue of



A TYPICAL EXAMPLE OF SHINTO ARCHITECTURE AT THE SHRINE OF IZUMO



## Japanese Temples and their Treasures



THE CHIEF SANCTUARY OF HORYUJI, THE OLDEST BUDDHIST TEMPLE IN JAPAN

Japanese fine art exhibits, in two volumes, has been distributed by the Commission among the art lovers of the West, and with it the work just referred to on "Japanese Temples and Their Treasures" makes its appearance and overshadows all previous publications. It is the object of this article to give a brief review of this unrivalled work, together with some impressions of and observations concerning it.

This splendid work consists of three folios, the first treating of architecture, and the others of painting, sculpture, etc. It also contains an historical survey in English of the art of various periods, and some valuable notes on each of the illustrations. The book is made the more valuable by the excellence of the work of reproduction, especially of the coloured wood-blocks, so admirably executed by the Shimbi Shoin Publishing Company of Tokyo. We may instance the reproduction of the tenth century painting of Dainichi on the core-pillar of the pagoda of the temple Daigoji. This and such reproductions as the *Portrait of a Patriarch in the Ichijoin Monas-*

*tery*, or that of the *Awakening of Buddha* and the *Kokuzo* in Sanboin Temple, as well as those showing the details of the architectural decorations, with such amazing delicacy in the gold of the copy, are indeed wonderful.

It is pointed out in the first part of the text that the pure and original Japanese buildings, the primitive form of which is known as *ten chi kongen miya zukuri*, were of a primæval construction, which is strangely allied to the hut construction of the Southern Pacific Islands and the coast, and cannot be classed under any one of the three great styles of architecture existing in Asia to-day—the Indian, the Chinese, and the Mahomedan.\* All the early palaces of Japan were built in this primitive manner, though in later times it has been confined to the Shinto shrines, some of which still remain essentially unchanged through the centuries.

The text shows us, moreover, the course of architectural development in Japan. It describes how Japanese buildings in the pre-Buddhistic period,

\* The architecture of Japan as a whole may, however, be said to be a division of the Chinese group.



## *Japanese Temples and their Treasures*

when simple native Shinto architecture prevailed, suffered changes under the overwhelming Buddhist influence which began in the reign of the Emperor Kimmei. Further, we learn how in the Middle Ages the subdued and reticent Zen sect of Buddhism predominated throughout the land, and how the national mind with its art was moulded by this philosophic control. We have also a lucid account of the European influence, which came into Japan in the later Ashikaga period, and began to prevail with the decline of the power of Buddhism. This influence, which was not stylistic, affected the rise of lay architecture in the form of palaces and castles. And finally we are shown how the modern European styles of architecture were brought into harmony with the older forms, a striking example of which can be found in the first National Bank building in Tokyo.

With the second part of the work we leave architecture and arrive at the consideration of sculpture, paintings and allied arts. Here is given a very clear outline of the influence of China. As the

text has it, "Japan is no exception to the rule that Island nations draw from the adjacent continents for inspiration and for actual teaching. It would be as impossible to study Japanese art without reference to China as it would be to study British art without reference to the continent of Europe." The wars and disruptions of China made Japan a sanctuary for her exiles and a repository for her art works, thus bringing to bear an influence wholly additional to the continental teaching which the Japanese deliberately sought. Here we may trace the manner and means by which three great periods of Chinese history are found reflected in the art of Japan, and we are made to understand how two of them at least have left stronger traces upon the Japanese than in the land of their origin.

Looking through the volumes carefully one is probably surprised to find so many works of art representative of the products of Korea, China, India and other countries of the East, the like of which are not to be found in these days in the countries of their origin. Standing before the



THE SANCTUARY OF AMIDA, HOKAIJI TEMPLE, SHOWING BEAUTY OF ROOF LINES



## *Japanese Temples and their Treasures*

fresco painting in the Temple Horyuji, one sees the best specimen of a style of painting that existed ages ago in India. Among the treasures of the Temple Yakushiji, many splendid examples of old Chinese art are preserved intact. With all the foreign influences and examples at work at different times we always perceive the transforming and assimilating character of the Japanese genius. No matter how novel, how strange the form of the new movement, nor how powerful is the effect in the land of its adoption, it is always digested, modified and transformed, always made a part of the Japanese life and its manifestations. And in these volumes it is extremely interesting and instructive to trace to what a great extent Japan has succeeded in nationalising the art, the inspiration and materials for which have been first imported.

From the reproductions of Japanese architecture, which consist mainly of Shinto shrines and Buddhist temples, one is enabled to trace how the inherent religion of Japan was affected by the introduction of Buddhism, how the new religion predominated, and how the two opposing religions were ulti-

mately harmonised in consonance with the native peculiarities of the people.

In the shrine of Ise, which is rebuilt every twenty years in its original form in every detail, we find a splendid example of the simplicity of the early Shinto architecture. The shrine of Izumo, shown in our illustration (page 299), and those of Atsuta and Sumiyoshi, are some of the other examples of that style. In them one cannot help admiring the simple beauty of the lines, especially of the roofs. To those who are familiar with them as they stand in Japan, the illustrations of the work under notice will serve to recall how deeply impressive is their effect in their proper setting. A notable example is furnished by the Inner Shrine of Ise, which is surrounded by an ancient grove of imposing cryptomerias and gigantic camphor trees, through which the light of day cannot penetrate, and to which the heat of summer has no access. Very great is the impression wrought on the mind by such surroundings, more especially on the mind of the nature-loving Japanese. The extreme simplicity of the architecture is in perfect



INTERIOR OF THE UPPER STORY OF THE SANMON, OR HOLY GATEWAY, TOFUKUJI





"HACHIMAN," BY KAIKEL, IN  
THE TODAIJI MONASTERY



## *Japanese Temples and their Treasures*

harmony with the environment. The impressiveness of the one is aided and intensified by the other. If one stands amidst these ancient trees and before this simple but impressive edifice, the calmness and solemnity are enhanced by the musical murmurs of the clear brook flowing past the sacred precincts. The inspiration suggested by this religion becomes irresistible. So impressive is it with all its historical associations, that even a famous priest and notable cynic was constrained to say in a well-known poem—

“I know not what may be within, but the awe-inspiring spirit overflowing, draws tears of gratitude to my eyes.”

This beauty and simplicity of line was preserved even in the architecture of Buddhist temples. Visiting some of the great cathedrals in this country, the writer was almost always most deeply impressed by the interior views—the graceful lines of columns and arches. The case of the cathedral at Durham was an exception to the last statement. There the greater impression of grandeur would seem to belong to the exterior view by reason of the commanding position of the great edifice dominating the city below it. Similarly—at any rate in the writer's eye—the great effect of the Japanese temples comes not from within but from without. It is a great æsthetic delight to stand at a proper distance from a large and noble structure, such as the Hongwanji of Kyoto, or the Higashi Betsuin of Nagoya, and there admire the beauty of their outlines. There is grace and grandeur combined in the simple lines. The extremely subtle curves of exquisite beauty,\* and the grand sweep of majestic curves of the eave lines have a noble inspiration, such as one scarcely expects except from the greatest works of Nature.

This consideration brings to mind the fact that wherever one is confronted by these beautiful lines one is struck at once by their affinity to that grand monument with which Nature has endowed Japan. It would not be possible for any-

\* Some of these lines may be seen in our present reproductions of the Temple Horyuji, and the Amidado of the Temple Hokaiji.

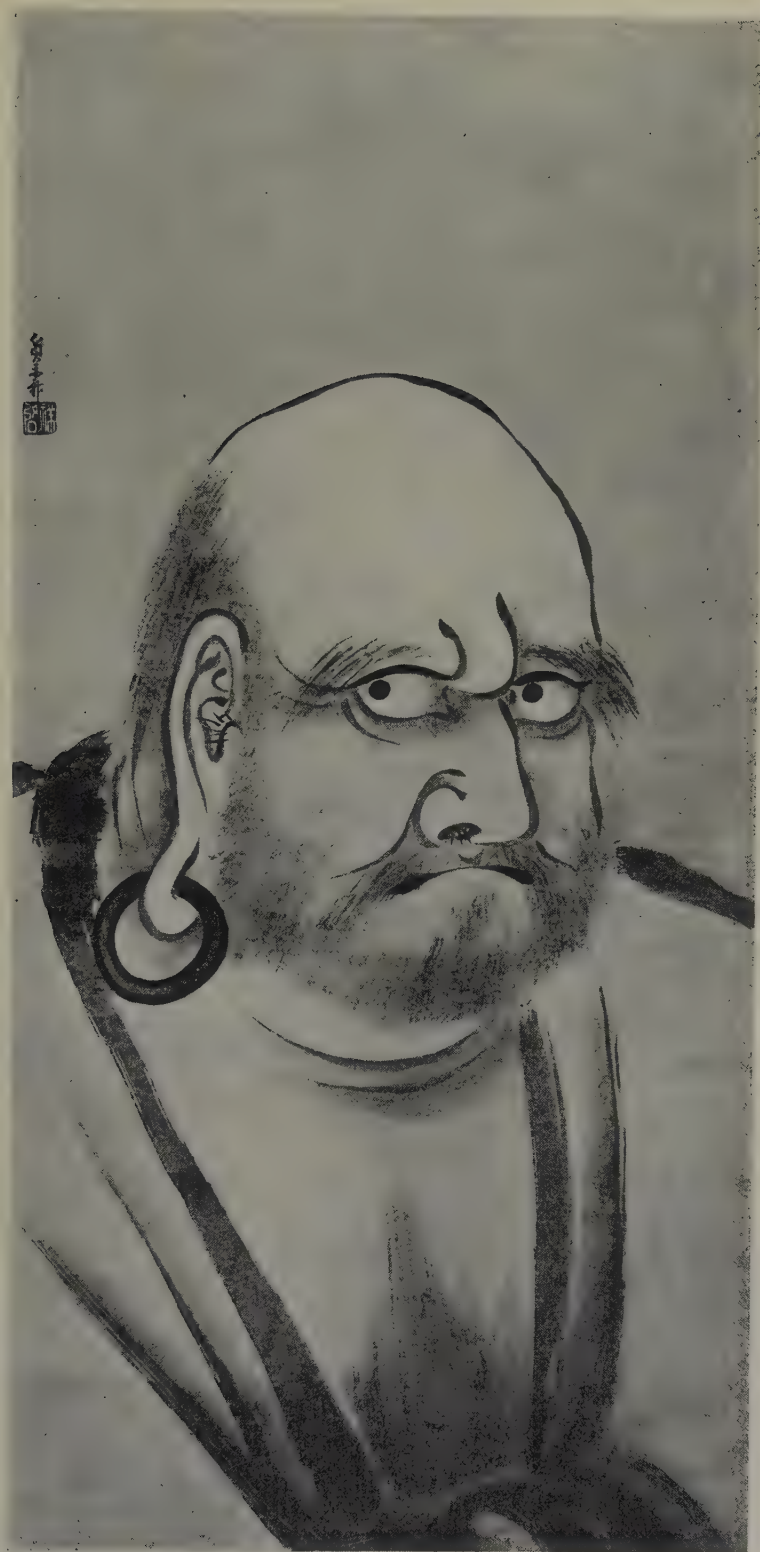
one to forget the majestic slopes of Fuji San, that peerless mountain of Japan, symbolic of everything noble and sublime. To anyone who has once admired it in the proper light and in the right mood and spirit, it will not be difficult to understand why this mountain has entered so much into the art and literature of the country—in fact, into the very life of the nation. It is interesting to note that the Japanese thatched roofs of the cottages within sight of this mountain bear a far closer resemblance to those of the mountain than those to be found in remoter parts of the country.

It might be extremely difficult to determine just how far the presence of the mountain has consciously or unconsciously affected the design of these roofs, but it must be acknowledged that the influence of Nature is exceptionally great in Japan. The love of Nature in the Japanese, much as has been said about it, cannot be too clearly insisted on. To the Western connoisseurs of Japanese art it should be clear that this love is revealed in almost every Japanese artistic product. What was there in the mind of the artist who made a tobacco-pouch out of the peel of an orange, if it were not to show his appreciation of the beauty in the natural skin of the fruit? What could have been the spirit that prompted the Japanese artist to make a vase out of the knotted root of a tree, had it not been to show his admiration for the beauty of the natural twisted root? Not only in art objects is this love so clearly manifested, but in utilitarian purposes as well. What could have been



FIGURES OF SHINTO DEITIES IN THE SHRINE OF IDZUMO ANASHI





PORTRAIT OF DARUMA, FOUNDER  
OF THE ZEN SECT, BY KEISHOKI.  
IN THE NANZENJI MONASTERY



## Japanese Temples and their Treasures

the spirit of the people who delight in using a tree with the bark and perhaps a branch or two in its natural state for the post on the *tokonoma* in the guest room? Is it not the manifestation of their strong desire to preserve natural beauty? What does the use of the plain board for the ceiling imply, if not their appreciation of the beauty of the natural grain of wood? Other instances too numerous to mention are recalled to mind where this admiration of Nature is expressed.

Side by side in the development of Japanese art one may observe on the one hand a tendency to emphasize the natural beauty of pure simplicity, and on the other, a delight in highly artificial beauty in profuse and elaborated complexity. This division of feeling is well illustrated in the volumes under consideration. They show more or less clearly that, while the Shinto shrines stand as representative of the former and simpler aim, the Buddhist temples stand as supporters of the latter and more artificial. The counter-acting and intermingling of these two religions suggest similar activity in two classes of art, as is so clearly shown in the present work. In harmony with the simple exterior of the Shinto shrine, the interior is seen to be so devoid of ornamentation that it may almost be called bare. There is nothing but a round mirror with a *gohei* made of paper. It is in great contrast to the gorgeous decoration of Buddhist temples with their wealth of sculpture, paintings tapestries, etc., one of which we here illustrate (p. 302).

The Shinto religion in its extreme reticence was not conducive to the creation of art objects. As most of the "national treasures" shown in the book came into being after the introduction of Buddhism, we are not able to find any that may be called purely Shinto art either in sculpture or painting, though, of course, some of the early swords and other works in metal may be brought within this category. There are, nevertheless, extremely few statues of Shinto deities showing the extent of the influence of Buddhism on that religion. The statues in the Matsunoo Shrine are among the few, and are perhaps the earliest examples of the Jogan period when the teachers of the esoteric doctrines adopted Shinto gods as avatars of Buddhist deities. The *Hachiman*, by Kaikei, reproduced on p. 303, is especially interesting, as it shows a further attempt to remove it from Shinto traditions by giving

it the dress and staff of a Buddhist monk and placing it as a guardian god of the Temple Todaiji. The statues in the possession of the Idzumi Anashi Shrine show how by the late Fujiwara period the Shinto sculpture had succeeded in a measure in throwing off the Buddhistic influence and in developing a style of its own, though in technique and in general appearance they owe something to the contemporary Buddhist sculpture.

But even during the predominance of Buddhism in Japan the spirit of simplicity in art asserted itself; strange as it may seem, the prompting came from within—from Buddhism itself. The full expression of this spirit was found in the Zen Sect, founded by Daruma, whose portrait is shown in one of our illustrations. In the treatment of this subject we cannot help feeling the



"KONGO RIKISHI," BY JOKEI, IN THE TOFUKUJI MONASTERY





"KOKUZO." FROM A PAINTING  
IN THE SANBOIN TEMPLE.









STATUE OF ONE OF THE HOSSO PATRI-  
ARCHS OF HOKUENDO, BY UNKEI, IN  
THE TOFUKUJI MONASTERY

## Japanese Temples and their Treasures

beauty in the extreme simplicity of the lines used and the intense spiritual aspect designed to be conveyed in the simplest of manners. The volumes offer us many examples of *Sumiye*, or the black-and-white painting, inspired by the teachings of the Zen Sect. With them may be classed the very slight landscapes in *haboku* style, such as those by Sesshiu, Soami and others, and the figures of *Sennin* executed in the same way by such artists as these, and by Keishoki, Motonobu, Shiubun and many others.

One of the greatest impressions to be received from the "Japanese Temples and Their Treasures," comes from the revelation the work affords of the supreme qualities of ancient Japanese sculptors. There are numerable examples of works which must rank among the first the world has seen—examples any one of which dug up in Greece would be instantly famous the world over. A Western critic has compared the statues of the Hosso patriarchs of Hokuendo, by Unkei, with the best works of Michael Angelo, saying, "These works have a classical dignity which belongs peculiarly neither to Eastern nor to Western sculpture, but is characteristic of the great art of all ages and countries. In the modelling of the faces they remind us rather of Donatello than of Michael Angelo, but there is a detail and simplicity in the draperies that we find only in the finest Greek sculpture and scarcely at all in the sculpture of the Renaissance." Another example of Japanese sculpture, the *Kongo Rikishi*, of Tofukuji Monastery, found among our illustrations, is ascribed to Jokei, the son of the famous Unkei, and is the very type and spirit of the Kamakura sculpture at its height. Here is depicted power without violence, and here is finish without over-elaboration—a work expressed in terms of human anatomical form possessing a spirit entirely non-human. The *Toindo Kwannon*, included in our illustrations, is an early Japanese example of the Tang style, which was adopted in Japan with marvellous rapidity, over-shadowing the elder art of the Suiko forms.

Europeans are apt to suppose that portraiture is a branch of art neglected in Japan, yet here we may find the noble perfection to which it was brought both in sculpture and painting in the early Middle Ages. Here we may turn to a sculptured portrait of Gyoshin executed in dry lacquer, to the figure of Chogen, reproduced among our illustrations, and to the painting of the Emperor Hanazono

and many others. The sculpture portrait of Uyesugi Shigefusa stands as a splendid example of lay portraiture of the Kamakura period, and the *Tamayori-hime No Mikoto*, a beautiful specimen of sculpture in wood, is a striking proof of the disregard for conventions prevalent in the same period. The inflexible custom has been to make the Shinto deities in a form deliberately stiff and archaic. In this case, however, the sculptor, far from assuming an unnatural archaism in his style, has lavished his whole art on sweeping draperies and graceful curves.

Even by a most cursory examination of these plates one realises the extraordinarily advanced state of art in Japan in early times, the sixth, seventh, and eighth centuries of the Christian era, as shown by the relics of the Horyuji and other old temples. A good example of these is our illustration of



"TOINDO KWANNON," IN THE YAKUSHIJI MONASTERY





STATUE OF CHOGEN IN THE  
TODAIJI MONASTERY

## *Japanese Temples and their Treasures*

the metal work of the halo of the Amida Trinity of Tachibana. The bronze repoussé of the preaching Buddha, and the metal hanging of the halo of Konjikido in the Chusonji monastery are other examples.

A careful study of the work before us will give some idea of the enormous mass of great art of which Japan has so long been the repository, and of which much remains to the present day. But when one realises the fact that these valuable and irreplaceable objects are in the care of different temples throughout the length and breadth of Japan, one or two questions are bound to suggest themselves. There is undoubtedly danger in the arrangement—or rather disarrangement. One cannot avoid misgivings as to the safety of these widely scattered treasures, often indifferently housed. Will they ever be collected into public museums where they may be securely guarded against all possible risks, while the public have the benefit of their exhibition?

As to the possibility of the last question being answered in the affirmative, it can only be said that there is certainly a tendency, more or less marked, towards centralising collections of public objects of

art. And in the matter of safety, the minds of a certain section of the country are very much exercised at present. In this connection, a case from Koyasan may be recalled. One of the temples there, having lost practically everything in a conflagration which occurred a few years ago, was obliged to announce the sale of a few objects of art registered as national treasures, as they were the only valuable things saved and there was no other means of raising the fund necessary for the building of a new temple. The sale may have proved a very serious loss to the nation. Thus, we see that the danger which threatens the preservation of some of the national treasures is not confined to fire.

But whatever fate be reserved for the works of art now scattered in the temples, by the "Japanese Temples and Their Treasures" which is the result of the assiduous and painstaking labour of many experts and artists in Japan, a magnificent opportunity has been given to the world, through the clear and authentic notes and splendid reproductions, of enjoying a comprehensive survey of the mass of wonderful art preserved in Japan, which may reasonably be called the "Treasure House of the East."

JIRO HARADA.



HALO OF THE AMIDA TRINITY OF TACHIBANA, HORYUJI MONASTERY





FROM A PAINTING ON THE CORE-PILLAR OF  
THE PAGODA AT THE DAIGOJI MONASTERY.







RECUMBENT STATUE OF CARDINAL MANNING IN THE NEW WESTMINSTER CATHEDRAL

BY JOHN ADAMS-ACTON

### STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. — The recumbent statue of Cardinal Manning reproduced on this page was the last work of Mr. John Adams-Acton, who died on October 28th last, in the Isle of Arran, at the age of 79. Mr. Adams-Acton, who was born at Acton in Middlesex and distinguished himself as a student in the Royal Academy Schools, executed numerous important commissions, among his sitters being Gladstone, Beaconsfield, John Bright, Spurgeon and Dr. Parker, Pope Leo XIII. and Cardinal Manning. The bust of George Cruikshank in St. Paul's Cathedral, the Wesley Memorial in Westminster Abbey, and several statues of Queen Victoria erected at various places at home and abroad, were executed by him.

Every year it becomes more difficult, and a greater honour, to join the exhibiting ranks of the New English Art Club. They perhaps require first of all that a contribution shall be interesting—and to be interesting is certainly not a quality to be attained at will. Everything that some men do is interesting, and the Club has done right to favour these; its success might, were it analysed, be traced to its recognition of a quality that denotes unmistakably the presence of art, even where touch falters and colour goes astray. It is the reverse of the Academic policy, which leans first of all to standard technical accomplishment, on occasion putting the best elocution before the profoundest message. There was no falling off in the exhibition of the Club this season; it was as stimulating as

ever, but on this occasion the chief interest of the exhibition seemed to rest with the younger members. Mr. John did not exhibit; nor was this one of Mr. Steer's great years; and as if to show that his versatility is never coming to an end, Mr. Orpen made a change of front, being intent now upon the suffusion of his figures with bright sunlight. One sometimes wonders whether Mr. Orpen cares for any one thing in this life more than another; he is more nearly becoming a great artist than almost any painter of our time, and yet his talent seems at the mercy of whatever stimulus it accidentally encounters. Some of the pictures in this Exhibition which should be mentioned are Mr. Gerald Chowne's *After Lunch*; *The Little Chest of Drawers*, by Miss Rowley Leggatt; *Ruth*, by Mr. William Nicholson; *Portrait of Miss Mary K. Butler*, by Mr. Donald MacLaren; *Portrait*, by Mr. Henry Lamb; *A Summer Evening*, by Mr. R. J. E. Mooney; *Penmoor à Riec*, by M. Lucien Pissarro. Very interesting was Mr. C. J. Holmes's *Near Musgrave*. This painter is so attached to the art of decorative composition, that he seems to sacrifice too much to it. In this picture behind the belt of trees, there is a little silver light breaking in the sky—this is quite emotional for Mr. Holmes, and gives more than usual success to his work. Mr. Holmes had a disciple in Mr. Elliot Seabrooke, whose name was new to us; his picture, *The Rainbow*, showed wonderful promise, and though perhaps over sweet and honeyed in its general effect, it was an unusual performance. As usual the room of drawings contained some of the masterpieces. Mr. J. S. Sargent's *The Green Parasol*, and *In the Mountains*; Mr. Mark Fisher's water-colours; *Dunster Castle—The Horse Show*, by

## Studio-Talk

Mr. A. Carruthers Gould; *Lincoln from the Fens*, by Mr. A. W. Rich; *The Sea Shore*, by Mr. Fred Mayor; *Portrait Study*, by Mr. A. Rothenstein; and *A Cornish Farm*, by Mr. Charles Stabb.

We have received from Messrs. W. Marchant & Co., proprietors of the Goupil Gallery in Regent Street, a printed circular in which they protest against the action of the Imperial Arts League, recently formed "to promote personal intercourse between artists and others interested in art," in refusing to admit to membership their principal, Mr. William Marchant, who it appears had been invited to assist in forming the League and had already become a Foundation Member. They state that he was subsequently excluded in pursuance of a rule which, while declaring that all British artists and "all lovers of art" shall be qualified for membership, goes on to disqualify "all persons engaged for profit in the business of selling, buying, or valuing works of art, or reproductions thereof, other than their own works, or reproductions of their own works," etc. As a protest against the attitude of the League towards dealers as a class, Messrs. Marchant & Co. have intimated that they will henceforth refuse to members of the League the facilities of exhibition and of sale at the Goupil Gallery, which, as every one knows, has hitherto been intimately identified with the pro-

gressive elements in modern art. It is, of course, for the League to regulate their own policy in the matter of membership, but it can hardly have escaped the framers of the rules that the one we have quoted was bound to give rise to some resentment, as seeming to impute to picture dealers among others a purely mercenary interest in art—for it is clear that they are not regarded as "lovers of art." We understand, however, that the rule as at present framed was objected to by some of the members, and that it is likely to be modified.

But for the anxiety which Mr. R. Anning Bell sometimes shows to compromise with the great British public, he might be spoken of as certainly one of the significant figures in the art history of the present time. But, anyhow, Mr. Anning Bell has the characteristic that was Titian's: that with the advance of his years his art continues advancing to something more profound and free. *Found*, *The Great Cloud*, *The Three Marys at the Sepulchre*, these three panels, shown with water-colours at the Leicester Gallery, testify to this continued advance.

The two water-colour drawings by Mr. William T. Wood, here reproduced, have been selected from that artist's exhibition at the Fine Art Society's Galleries last October. Mr. Wood has attained



"RUIN AND DESOLATION" (WATER-COLOUR)

BY WILLIAM T. WOOD





"MOONRISE" (WATER-COLOUR)  
BY WILLIAM T. WOOD



"LE JOUR DE FÊTE" (STATUETTE IN MARBLE)  
BY MAX BLONDAT

much command over the effects of changing weather, and a noticeable feature of his work is a certain scholarship in the matter of tree-formation. His handling is always vigorous, without being insensitive to the charms of detailed definition.

—At the Baillie Gallery the chief feature has recently been the paintings of Mr. Norman Wilkinson. This artist aims steadily at decoration in his art, he has in a supreme degree one of the qualities of a decorator, a sense of "static" beauty. It is in landscapes, *Box—in the Village* or *Box—Summer Morning*, that he

introduces us to something that is Maeterlinckian. "A house lost in the heart of the country, an open door at the end of a passage, a face or hands at rest, and by these simple images will he add to our consciousness of life." Thus has Maeterlinck written of this type of artist. Where Mr. Wilkinson fails us, if he will allow us to say so, is where he turns to depicting action; he still retains the decorative feeling, but in the attitudes they assume his models sometimes look as if petrification had fallen upon them.

Messrs. Carfax have been showing at their gallery some drawings by Mr. C. Maresco Pearce. Mr. Pearce is a draughtsman with a distinct sense of style, and an appreciation of the incident of unassuming architecture and the picturesqueness of quays. He works with pencil touched with wash.

The French sculptor, Max Blondat, whose beautiful creations our readers may recall in past exhibitions of the Royal Academy, excelled himself in the exquisite group known as *Jeunesses*, first exhibited at the Salon in 1907, replicas of which surmount fountains at Düsseldorf and Zurich, and of which a fine copy on a small scale was one of the chief attractions at the last Academy. Born at Bourgogne M. Blondat made his first appearance at the Salon with his *Jeanne d'Arc sur le Bucher*, and at the same time as the *Jeunesses* was exhibited in 1907 a marble statue called *Amour*, which was bought by the State and is now in the Luxembourg. The two works, which excited general admiration, won for their author the National and Academy



"L'AMOUR ENDORMI"

BY MAX BLONDAT





"JEUNESSES" : MARBLE GROUP SURMOUNTING A FOUNTAIN

BY MAX BLONDAT

prizes, a first-class medal, and the distinction known as *hors concours*, with that of being made a member of the jury. At the Brussels Exhibition of 1910, the fountain called *Rives et Fleurs* received a first prize, and M. Blondat is now engaged on a sepulchral monument and yet another fountain that will appear at the next Salon.

Interesting exhibitions to be recorded are those of the Hon. Walter James at Messrs. Dowdeswell's, and portrait etchings by Mathilde de Córdoba at that gallery; illustrations to Japanese fairy tales by Mr. Warwick Goble, and watercolours by Lady Louisa Charteris at the Fine Art Society's; water-

colours by Mr. Frank Galsworthy, illuminations by Miss Jessie Bayes, and animal studies by Professor Unno Bisei, of Tokio, at the Baillie Galleries. The London Sketch Club Exhibition in December was successful as always, and if anything more attractive in its own vein than ever.

The water-colour drawing of *The Old Bridge, Staithe*, which we reproduce on page 320, is one of two by Mr. Oswald Garside, of Barnes, which were acquired by the Warrington Corporation for their gallery, and the original was exhibited at the Royal Academy four years ago, and at the Paris Salon a year later.



"THE OLD BRIDGE, STAITHES" (WATER-COLOUR)  
(Acquired by the Warrington Corporation)

BY OSWALD GARSIDE

DUBLIN.—Mr. Dermot O'Brien, the new President of the Royal Hibernian Academy, is certainly doing his best to rouse the Dublin public from the apathy and indifference with which they have long seemed to regard matters of art, and under his able and energetic leadership the Academy promises to come in o line with the other representative artistic bodies of international importance. The very remarkable loan exhibition of prints, ancient and modern, which was organised by Mr. O'Brien, with the assistance of Captain Neville Wilkinson, Uster King of Arms, and Mr. W. G. Strickland, Registrar of the National Gallery of Ireland, and formally opened by the Lord Lieutenant, has aroused unusual interest. It was comprehensive in character, representing every branch of the engraver's art. There were woodcuts from Dürer to Charles Keene, and line-engravings from Schöngauer to Woollett and Nicholas Delaunay. The etcher's art was finely and amply represented by such masters as Rembrandt, Hollar, Whistler, and Méryon in the past, and

Short, Strang, and Cameron in the present ; while a splendid display of mezzotints showed the progress of the art from Rupert and the pioneers to J. R. Smith and the other 18th century masters, and its latest development with Frank Short. Aquatint and lithography were also well represented.

During the course of the exhibition an interesting series of lectures and practical demonstrations was given in the galleries. Captain Wilkinson discoursed generally on the history of engraving, and Mr. William Strang, A.R.A., interested his hearers with a learned disquisition on etching and line-engraving, and later executed a dry-point in public. Mr. Malcolm C. Salaman had a large and appreciative audience for his popular lecture on "Mezzotint, its artistic and historic value," illustrated by numerous lantern-slides of Old English Mezzotints, most of which appear in the Special Winter Number of THE STUDIO. To show practically how these were done, Mr. Dermot O'Brien scraped from the life a spirited portrait of Sir Henry Grattan-Bellew.



## Studio-Talk

Mr. W. G. Strickland gave a very interesting lecture on the famous Irish engravers; Mr. L. E. Lawrenson explained and demonstrated the processes of aquatint and colour-etching; and Mr. F. E. Jackson lectured informally on lithography, and delighted the students of the Academy by doing a drawing on the stone, and showing them how to print from it. It is to be hoped that this exhibition will inspire and discover some embryo McArdeels and Houstons in the Dublin of to-day.

**P**ARIS.—Despite his very humble origin, Pierre Bergeret was enabled, simply by the contemplation of that perfection of which Goethe speaks somewhere, to acquire the taste which is the natural outcome of such contemplation, and as the disciple of Isabey, whose memory he revered, to succeed in becoming an artist in the very best sense of the word. And indeed who will deny that he was in fact a great

artist, this man who carried his modesty even to the point of unsociability and boorishness, and whose chief care was to produce in the seclusion of his studio works which should truthfully embody his aspirations?

A recent posthumous exhibition in Paris of Bergeret's work came as a veritable surprise to all such as were happy enough to be able to appreciate this manifestation of an artist's inmost soul, and of his proud and noble individuality. One had further the opportunity of judging with what dexterity, prodigious almost, he excelled in the art of painting "still life," how wonderfully he was able to give to common objects an astounding appearance of reality, how marvellously he painted the gleam of copper, the transparency of glass, the light on metal ware, or the sheen on the scaly body of a fish. His paintings of prawns and lobsters are proverbial, and no one has depicted more exquisitely than he the bloom on fruit.

In the painting of interiors Bergeret attained an incontestable mastery, and his pictures in this *genre* were among the most successful exhibits in the recent Salons of the Société des Artistes Français, where he was at one time a member of the hanging committee. These interiors, one of which we reproduce, breathe an atmosphere charged with memories of a past splendour, and which seems, as it were, to caress the rare old china and *objets d'art* placed so admirably upon the exquisite Louis XV. tables, as though Mme. la Marquise of older time had just passed through the rooms, and a faint perfume seems to cling to the rich lace rendered with such marvellous fidelity.

How then, one is tempted to ask, could a



"INTÉRIEUR DE SALON"

BY PIERRE BERGERET

## Studio-Talk

man of such humble birth, of such a shy and retiring nature, arrive at this degree of perfection in his art? The answer is that, as was remarked above, Bergeret was able, by careful study and by sedulous contemplation of perfectness, to educate and to refine his taste so as to be able to appreciate to the full whatever beauty lurked in anything he looked upon. In him we feel we have a tried artist, whose untimely death cut him off in the full tide of his artistic achievement. L. H.

At the Allard Galleries in the Rue des Capucines last month, a comprehensive exhibition of works by the Swedish artist, Emile Zoir, organised under the auspices of an influential committee of artists and critics, was inaugurated by M. Dujardin-Beaumetz, Under-Secretary of State for the Department of the Beaux-Arts. The number of works which were gathered together to represent the *œuvre* of this artist amounted to no fewer than a hundred and sixteen, the majority of them being oil paintings and etchings, and as M. Zoir is still a young man, such an *ensemble* betokens a fund of

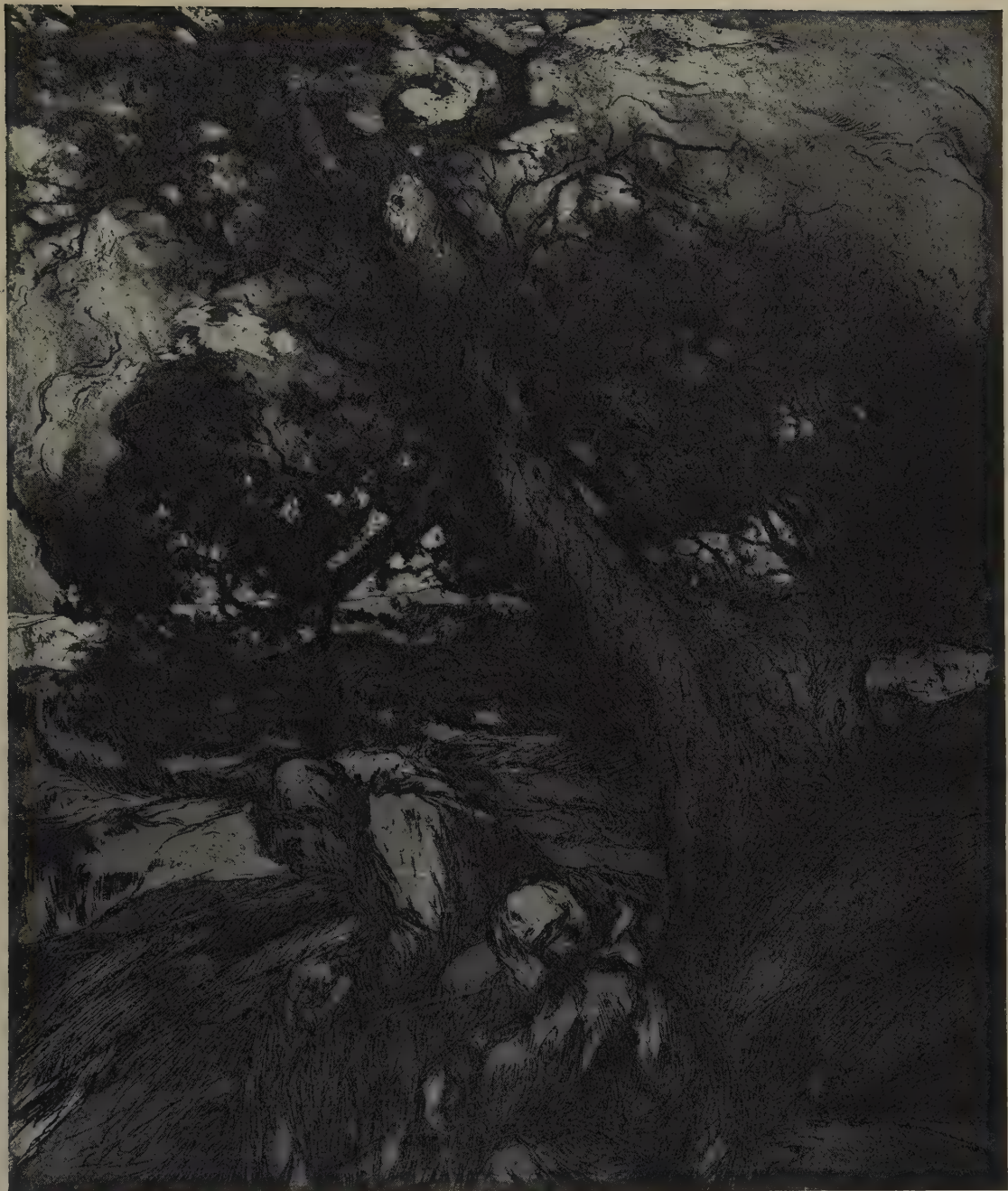
energy which is quite exceptional. He is a native of Gothenburg, and in this Swedish maritime town he lives and works during a large part of the year. It was, however, at the École des Beaux-Arts that he received his technical training, and thus he has come to look upon France as his second fatherland. He has also travelled and worked much in other European countries, notably in Italy, where, as M. Edouard André says in his preface to the catalogue of the exhibition, M. Zoir collaborated at one time with Prof. de Carolis and the painter Giovanni Costelli, and participated in the movement which aimed to restore vitality to the art of that country, then encumbered with a stale and sterile academicism. His travels abroad have not, however, had the effect of modifying to any appreciable extent his Northern characteristics. Both in his paintings and in his etchings he manifests a predilection for portraying the stern and sombre aspects of nature and humanity. The storm-swept rocky coast of his native country, the ports with their seafaring population enured to hardships, the forest with its awe-inspiring solitude,



"AU PORT" (ETCHING)

BY EMILE ZOIR





"SOLITUDE." FROM AN ETCHING  
BY EMILE ZOIR





"RETOUR DU HAMEAU" (ETCHING)

BY EMILE ZOIR

the twilight when all is still—these and kindred themes recur time after time in his plates and on his canvases. The sombre note is occasionally a little too predominant, and sometimes the absence of light makes it rather difficult to discover his intentions; but his work as a whole shows that the artist is endowed with a fertile imagination expressed in a broad and vigorous manner. The Musée de Luxembourg has acquired numerous proofs of his, and he has been the recipient of important distinctions elsewhere.

**B**RUSSELS.—After the striking victories gained at Turin in 1902, and at Milan in 1906, by the representatives of modern art in Belgium, one had hoped for similar triumphs at the Brussels Exhibition of 1910, and it is as incomprehensible as it is deplorable that this modern school of Belgian

art, whose influence has been felt in all the countries of Europe, should have been unrepresented there. As M. Hobe has written in "L'Art Moderne," "Now or never was the moment to appeal to the public for a verdict upon our work. I grant that the authorities have rather looked askance at the products of our brains, and so far have not entrusted to us the elaboration of plans for public works and buildings which are destined to form permanent records of their day. But here we had a unique occasion to make a display of our talent, and even had the result been disastrous, if it is

indeed true that our work is destined to have but an ephemeral existence, the evil could not have been permanent or lasting, as is the case with so many of the monuments and buildings which deface our public squares." On the other hand, the preface to the catalogue of the German section begins as follows:—"At the moment when our



FURNISHED COTTAGE EXHIBITED AT THE RECENT INTERNATIONAL EXHIBITION, BRUSSELS, BY M. VAN DE VOORDE, ARCHITECT





M. VAN DE VOORDE'S COTTAGE : THE DINING ROOM

Art Industry is about to give an account of itself . . . of its aims and capabilities, it is only seemly that, before going on to speak of the work of our own country, we should remind ourselves of what our German artists and craftsmen owe to their Belgian confrères." The writer of the preface then proceeds to mention the names of Lemmen, Finch, Serrurier-Bovy, Horta, and goes on to explain the influence of and the exact position occupied by Henri Van de Velde, "whose name stands as a monument, so to speak, of the sympathy existing between German and Belgian genius."

MM. Serrurier-Bovy, of Liège, and Van de Voorde, of Ghent, exhibited at the Brussels Exhibition at their own private expense. In *THE STUDIO* of April, 1898, in an article entitled, "Some Artists at Liège," I endeavoured to show the very interesting effort made by M. Serrurier-Bovy to modernise the art of furnishing. "Building," he says, "upon those principles which, I am convinced, form the only durable foundation for a new art, I have sought

roundings, the mural decoration such as admitted of its being applied elsewhere with the same success. The general effect was obtained by the pieces of furniture themselves, with the wall and ceiling decorations offering pleasing harmonies of colour and form. The cottage of M. Van de Voorde was distinguished by its admirable proportions and by the agreeable air of light and homeliness it gave. The architect was fortunate in obtaining the co-operation of Mme. Dangotte, who chose and arranged artistically the various useful and



M. VAN DE VOORDE'S COTTAGE : THE DINING ROOM

merely to study, to refine, and, above all, to simplify." The plans of the different rooms in the Serrurier pavilion were purposely commonplace in the extreme; they were, in fact, just such rooms as would be met with in the most ordinary house; there was no adroit dovetailing of one room into another, so as to give little odd corners capable of picturesque arrangement. In simple rectangular rooms the various interiors were arranged, their furniture was such as would look equally well in other sur-



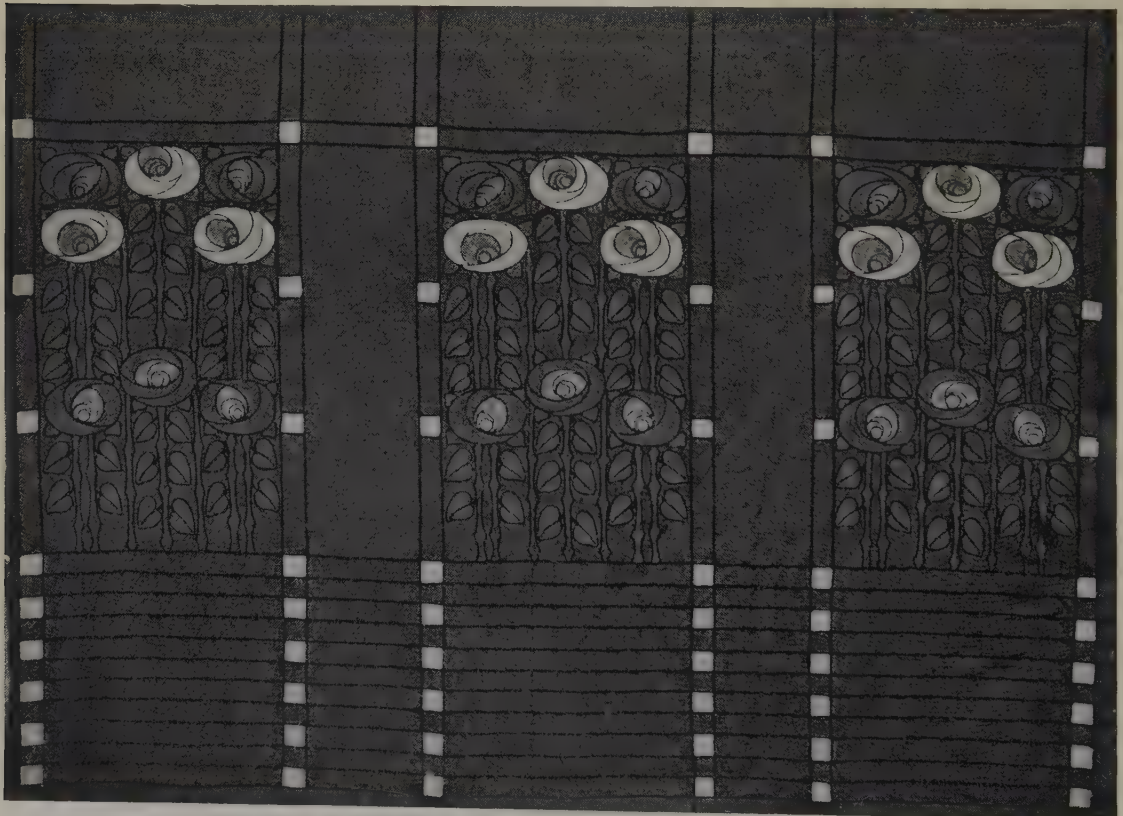
M. VAN DE VOORDE'S COTTAGE: THE KITCHEN

ornamental articles; of Mlles. Mabel Elwes and Meta Budry, who designed and executed the mural decorations and embroideries; and of M.

display of their national art, and had one been compelled, to give a single prize for excellence in the Section of Decorative Art, it must have been

Acke, who made the furniture. \_\_\_\_\_

In previous articles upon the Exhibition we were only able to refer very briefly to the charming exhibits in the Salon Français des Arts Décoratifs, of which M. du Bousquet had the organisation, and M. Lambert the control of the architectural features and of the general scheme of decoration. In the section of Fine Arts, the French Commissioner, M. A. Saglio, and his coadjutor, M. Fritsch-Estrangin, made a superb



CURTAIN MACHINE EMBROIDERED ON GOLDEN-BROWN GROUND

DESIGNED AND EXECUTED BY MABEL ELWES

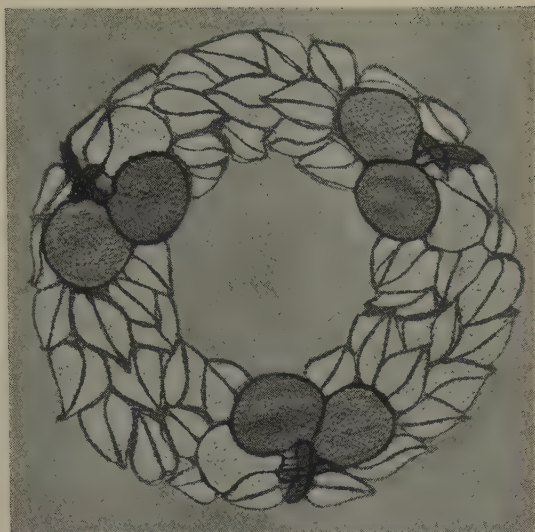


## Studio-Talk

unhesitatingly awarded to the designer and executor of the very numerous and wonderful pieces, to the refined work of that master of his craft, M. Lalique, who materialised his beautiful visions in the exquisite little Salon of the perfumer Coty.

F. K.

**B**ERLIN.—Among the latest inventions and fashions in the domain of needle-work much attention has been roused by the gauze-embroideries of the Munich painter and designer, Ernst Aufseeser, who



CUSHION COVER, MACHINE EMBROIDERED ON ORANGE GROUND. DESIGNED AND EXECUTED BY MABEL ELWES



CUSHION COVER EMBROIDERED ON ROYAL BLUE GROUND DESIGNED AND EXECUTED BY MABEL ELWES

*motifs* stand out like applications outlined very precisely by the subtlest of stitches. The pictures are often underlaid with coloured material to heighten their effect on cushions, screens and covers. The success of this daring idea is principally ensured by Aufseeser's cleverness as a designer. He is full of amusing thoughts, and whether it pleases him to use figures from well-known fairy tales or popular subjects, to adapt materials from actuality or merely to invent, his pictures always tell his thoughts very clearly. He masters roundness and angularity, the swing of the flourishing

has had an exhibition in the show-rooms of Messrs. Friedmann and Weber. The artist designs, and the nimble fingers of his wife execute his pictures with admirable daintiness and reliability. This new work is a flat-stitch embroidery in glossy white linen thread on white gauze. The artist noticed by chance on a ball-dress of his wife that this work, turned round on the left side, assumed a peculiar charm of veiled transparency. He therefore actually designs now for the reverse side, and the



HAND-EMBROIDERED BEDSPREAD. DESIGNED AND EXECUTED BY MABEL ELWES



CUSHION COVER EMBROIDERED ON A GREEN-BLUE GROUND. DESIGNED AND EXECUTED BY MABEL ELWES  
(See Brussels Studio-Talk)

line, and the bristling contour for satirical characterisation. He is equally firm and graceful, whether he undertakes floral subjects or the human figure. His spacing is excellent, and there is an old-world charm about his drawings which recalls some of the master-designers around Holbein, as well as the pencil favourites of the Biedermeier time. All these forms impress one as thoroughly home-grown; they are unmistakably German art.

Another interesting exhibition at Friedmann and Weber's was that arranged under the name "Art and Industry." Here we could study the growing activity of artists in commercial directions. Posters, business-papers, all sorts of packings for wares, showed that our industrial leaders begin to seek the assistance of reputed artists to gain popularity. Such work helps also to relieve pecuniary struggles among artists, and the taste and originality of the exhibits promised influential support in the education of our general taste.

At the Salon Cassirer a Van Gogh exhibition contained examples from all the different phases of this strange and pitiable painter. Everywhere we could recognise high-strung endeavours in mere technical attempts, and a taste untrammelled by selective exigencies. Whether we studied the first experi-

ments in the Hals and Rembrandt manner, Paris impressionism, or a period of colour-fanaticism, fulfilments were quite exceptional experiences; we had mostly to deal with dilettantism. The drawings were often of consummate energy, but at times they look like tightly woven nets which transform water, trees, air, meadows and rocks into numberless pot-hooks. Many visitors came to study these exhibits, but this time no buyers.

The Salon Fritz Gurlitt offered some real attractions in its November exhibition. Connoisseurs



HAND-SCREEN EMBROIDERED ON GAUZE. DESIGNED BY ERNST AUFSEESER. WORKED BY FRAU AUFSEESER



"THE THREE MAGI": GAUZE EMBROIDERY. DESIGNED BY ERNST AUFSEESER. WORKED BY FRAU AUFSEESER



## Studio-Talk



"SLEEPING BEAUTY": GAUZE EMBROIDERY  
DESIGNED BY ERNST AUFSEESER  
WORKED BY FRAU AUFSEESER

bach worked under Couture and at the same time copied Rembrandt, Veronese and Velasquez. It is a finely modelled face and a charming piece of clear and strong colouring, as the dark-haired maiden is adorned with an ivy tendril and placed against a bright blue sky. The girlish type appears a strange forecast of the proud-featured Nana, Feuerbach's famous model of later years.

The collection of the earlier paintings of the brilliant Munich master, Albert von Keller, was another attractive item at Gurlitt's. The combination of exquisite colourism with precise and yet sensitive draughtsmanship was truly delightful. Each sketch bore the stamp of a discriminating taste; and the innate quality of refinement, with occasionally a somewhat overcharged æstheticism, seemed to be

were particularly interested in two newly-discovered paintings from the brush of Anselm Feuerbach. This German classic forms, together with Böcklin and Klinger, a group of romantic idealists in the second half of the last century, who stand in contrast to the Menzel and Leibl realism, as well as to the modernism of Liebermann's and Uhde's latest periods. Feuerbach's ideal was Renaissance art. He strove unremittingly for the grand and the ennobled expression, and this Michelangelesque tendency received an individualistic stamp, a Rossetti ingredient, from a nervous and melancholy temperament. The self-portrait of the beautiful boy-artist was painted at the age of fifteen, when his parents had just made up their minds to send their young genius to the Düsseldorf Academy. Considering the age of the painter the work is remarkable for its sureness of touch and delicacy in the observance of light. A kind of glossy colour testifies to studies of the Dutchmen of the seventeenth century who had come under the influence of Italy. The *Portrait of a Young Girl* was painted during the Paris period, when Feuer-



"THE SEASONS" GAUZE EMBROIDERY FOR A BED-COVER. DESIGNED  
BY ERNST AUFSEESER. WORKED BY FRAU AUFSEESER





"THE ROWING BOAT" CUSHION COVER EMBROIDERED ON GAUZE  
DESIGNED BY ERNST AUFSEESER. WORKED BY FRAU AUFSEESER

the natural disposition for an art which serves the beauty of the elegant society lady as well as the mysteries of pathology. It was Gurlitt's point to impress our public with the mastery in feminine portraiture which is nowadays very rare in Germany. Like Blanche and Boldini, Keller does not mind somewhat *outré* poses, and he is apt to confound grace with fragility, but he can be placed by the side of Stevens, the Belgian, in his power to render the charm of form, the tasty costume and interior. Yet his palette is quite individual, and psychologic characterisation is always a first commandment.

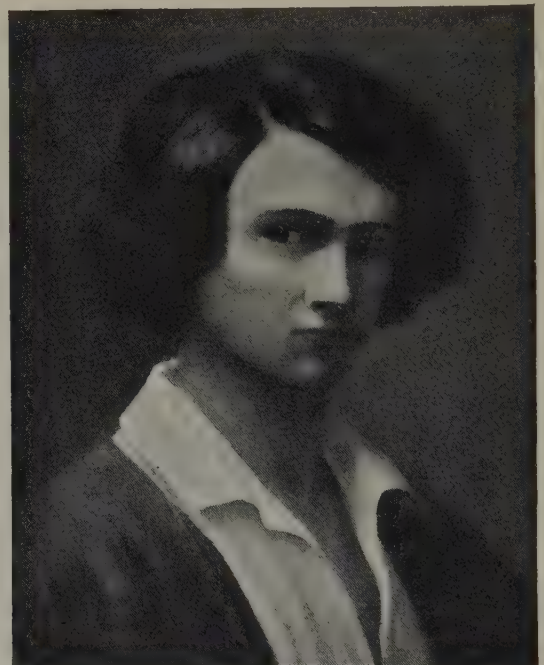


PORTRAIT OF A YOUNG GIRL. BY ANSELM FEUERBACH  
(By permission of Herr Fritz Gurlitt)

Our portrait of the *Baroness D.* is a fine colour-harmony in the white of the dress, the gold of the armchair, and a dark-blue background, whilst the reddish marble *fond* of his *Study* forms a fine contrast to the dark Italian female profile.

A collection of landscape paintings and drawings by Louis Gurlitt drew fresh attention to one of the best German landscape painters of the middle of last century. Visitors of public galleries in various German towns have long loved the heartfelt and conscientious works of this adorer

of North German and Italian nature; yet a comprehensive new show came like a surprise to the art-loving world. There were some large views of woodland and mountain scenery which are keen in



PORTRAIT OF THE ARTIST AT THE AGE OF 15  
BY ANSELM FEUERBACH  
(By permission of Herr Fritz Gurlitt)

the grasp of territory and delicious in the rendition of clouds, of light-effects, and the manifold graces of foliage and rock formations. Gurlitt is no romanticist, but a strong and quiet admirer of beautiful reality. His exhibition helped to assure to him the prominent place he deserves. J. J.





STUDY. BY ALBERT VON KELLER

## Studio-Talk

VIENNA.—It was a happy thought on the part of the Hagenbund committee to invite the leading artists of Sweden to exhibit in their gallery. The exhibition, which was held during the past autumn, was in every way a success, and for once even the critics were agreed as to the general high quality of the work. Most of these artists, if not all of them, are already known to the readers of THE STUDIO, prominent among them being Anders Zorn, who contributed a collection of those etchings for which he is celebrated; Ferdinand Boberg, who was a new-comer to Vienna; Sigge Bergström, who sent some characteristic wood-engravings, and Carl Larsson, whose pictures are more familiar to the Viennese, for there is something in them which makes his work linger in the memory. The twin brothers, Emil Oesterman and Gustav Bernhard Oesterman, both portrait-ists of repute, were well represented. Emil's double portrait, *After the Banquet*, attracted much attention by the fine quality of the painting, the easy pose and the general conception. Both brothers have a remarkable faculty for catching the right moment and the right pose, which, coupled with a reserve in treatment and an absence of anything pertaining to mannerism, makes their portraits still more interesting on closer observation. Otto Hesselbom's *View over Lake Aerran* reminded one of the slow and solemn tones of a Beethoven adagio, and his *Winter Evening in the Forest* was another impressive landscape. Oscar Bergman, one of the younger artists, though evidently influenced by Japanese art, is nevertheless original in his treatment. He has an open heart for nature, but nature in her gentler moods. He works in

water-colour, lead pencil, and coloured chalks, and attains his effects without seeming effort. Gustaf Fjaestad delights in portraying nature clad in that snowy garb so familiar to inhabitants of northern latitudes, and his pictures are very effective and show a keen insight into nature. Anshelm Schultzberg sent two excellent landscapes—both of them evening effects in early Spring; and some capital pictures came from Oscar Hullgren, Wilhelm Behm, Gunnar Hallström, G. Kallstenius, E. Norlind, Oscar Björck, Eke Hedberg, Axel Fahlcrantz, P. Svedlund, and Olle Hjortzberg. Save for a bronze relief portrait of Prince Eugen, another unnamed, and some medals by Erik Lindberg, the sculpture was confined to the works of Carl Milles, who was represented by numerous small objects, portrait busts and monumental works, all showing the mind and hand of a master. A. S. L.



PORTRAIT OF BARONESS D.

(See Berlin Studio-Talk)

BY ALBERT VON KELLER





"AN APRIL EVENING ON THE SENNE"

(Hagenbund, Vienna)

BY ANSHELM SCHULTZBERG

BUDAPEST. — Among the Hungarian artists of distinction Professor Robert Nadler, of the Royal Hungarian College of Art, certainly deserves a place. He began his career as a designer of architectural subjects and to this day teaches applied art, his class being justly esteemed for the beautiful decorative leather work executed in the Batik manner by the pupils. Only at a later period did Prof. Nadler take up painting. He has never specialised in any one branch of art, as he considers that an artist should be perfectly free and carry out his inspirations without reference to the thoughts of others. Schindler, under whom he studied for about eighteen months in Vienna—practically all the instruction he ever had—inspired him with a love of nature at a time when nature was mostly ignored. Attracted to the Austrian Alps, the valleys of Tyrol and the lovely Salzkammergut, these regions of indescribable loveliness appealed strongly to his sensitive nature. Then a desire to witness something of Oriental life led him further afield—to Egypt, to Tunis, to Bosnia and to Dalmatia. A

series of paintings was the result of his journeyings, one of which, *A Street in Travnik*, is reproduced on p. 335. This picture, besides its fine atmospheric qualities, shows that the artist is an excellent draughtsman, and that his early training in architecture has proved of service when handling such *motifs*. The same accuracy of drawing is to be seen in *Porto Place, Ragusa*, also reproduced. This fine old fortress, built on precipitous rocks, dominates Ragusa, and is here depicted under the rays of the setting sun. Prof. Nadler has painted some interesting seascapes and has also met with some success as a portraitist, but it is perhaps as a landscapist that he is at his best. Since his appointment to the College of Art he has made a special study of Hungarian landscape and of the Hungarian peasants. This is an interesting field of work, for many of the villages remain practically as they have been for generations. Prof. Nadler is President of the Hungarian Water-colour Society, an Honorary Member of the Art Teachers' Guild in London, and President of the Exhibition Committee of the Royal Hungarian Society.

A. S. L.

## Art School Notes

### ART SCHOOL NOTES.

LONDON.—Sir Edward Poynter, in his speech at the Royal Academy on the occasion of the prize distribution, was not sparing of criticism, but his remarks showed that on the whole the Academicians were pleased with the work done in the schools last year. He regretted that the attendance was comparatively small in the school of sculpture—a school that was, he said, second to none in Europe; praised the designs for decoration and the paintings from the nude, and expressed his satisfaction that the drawings from the life showed some recovery from their “recent untidiness.” The President was not complimentary to the men students, and said that they were being outstripped in the race by the women, who, he thought, excelled them in earnestness and assiduity. The results of the competitions, which were afterwards announced, showed that the criticism of the men was not unreasonable.

The most successful student of the year was

Miss Margaret Lindsay Williams, who won the Creswick prize of £30 for landscape with a conscientious and careful study of *Wild Flower Growth by a River Bank*; the first medal and £20 for drawing from the life; the second Armitage prize, and the silver medal and £25 for the Cartoon prize, for which she had submitted an exceptionally good illustration of the subject, *A Veiled Figure suggestive of Silence*. Miss Lindsay Williams, who is of Welsh birth, received her earliest artistic training at the Cardiff School of Art. Mr. Ralph Longstaff's bold design, *Bathers*, for the decoration of a portion of a public building, was curiously unlike any of the other works in the competition. It was the subject of considerable discussion on the prize night, and was generally admired. The painting from the nude with which Miss Katherine Frances Clausen carried off the medal was one of the best that has been seen of late years in this competition. The Armitage competition was not very interesting. The first prize of £30 and a bronze medal was gained by Mr. Gerald L. Brockhurst. In the competition for painting a



“PORTO PLACE, RAGUSA”

(See *Budapest Studio Talk*, p. 333)

BY ROBERT NADLER





"A STREET IN TRAVNIK, BOSNIA"

(See *Buda Pest Studio-Talk*, p. 333)

BY ROBERT NADLER

head from life the work collectively was below the average of the preceding year, but the study by Mr. J. H. Gardiner, who won the first medal, was remarkable for its observation of character. The modelled work was of a high average, as it has been for several years past at the Academy. The best things were those of Mr. P. B. Baker and Mr. N. A. Trent. Mr. Baker's model of a design, *The Entombment*, was most happy in its arrangement, and well deserved the prize that was awarded to it.

Mr. George Clausen, R.A., Mrs. Reynolds-Stephens, Professor Selwyn Image, Mr. Herbert Dicksee, Mr. David McGill, and Mr. C. de Gruchy, awarded the prizes in the competitions of the South Kensington (Royal College of Art) Sketching Club. In the landscape section the general standard was good, and some of the unsuccessful exhibitors ran the prizewinners very close indeed. The Principal's prizes for the best sets of sketches in colour were taken by Mr. W. O. Miller, Mr. H. Brownsword, Mr. G. H. Day, and Mr. C. Norris, for very creditable groups of landscapes. The prize offered by

Mr. E. W. Tristram for the best set of studies of one form of artistic craft produced so good a competition that Professor Image and Mr. McGill increased the one award to three, which were carried off by Mr. R. A. Wilson, Mr. R. O. Pearson, and Mr. A. Ward. Miss Hannay won the prize for the best study of cloud forms, and Mr. H. A. Budd the prize for figure composition with a Bacchanalian group in water-colour, illustrating the subject, *A Festival*. The etching competition for the prize offered by Mr. Frank Short, A.R.A., and Miss C. M. Pott, resulted in the victory of Mr. S. Anderson; and the prize for a design for a stained glass window fell to Mr. R. O. Pearson, who also gained the prize given by Professor W. R. Lethaby for the best piece of workmanship in any one of the artistic crafts.

In the Gilbert-Garret Competition between the students' sketching clubs of London, the Royal College of Art once more carried off the Award of Honour, and with it no fewer than three first prizes. Most of the London art schools took part



DESIGN FOR A NURSERY FRIEZE

(Gilbert-Garret Competition, 1910, First Prize for design)

BY W. PAYNE-GALLWEY

in the competition, and all were fairly represented with the exception of the Royal Academy, which rarely shines in these contests, probably because its stronger students are fully occupied in working for the many prizes that are in the gift of the senior art institution. Mr. George H. Day, of the Royal College of Art (South Kensington), made what is possibly a record in these competitions by winning the first prizes both in figure and landscape. His admirable sketch in oil, illustrating a scene in the Japanese Village at the White City, which gained the figure prize, is reproduced in colour on the opposite page. Mr. W. Macmillan, another South Kensington student, won the first modelling prize with a vigorous study of a man struggling with a captured eagle; Mr. W. Payne-Gallwey, of the Grosvenor School, the first prize for design, with a quaintly humorous nursery frieze; and Miss Hickson, of the Royal Academy, the first prize for an animal subject, with a painting, pleasant in tone, of horses in a sunny landscape. The other prizewinners included Mr. A. Cooper (two), Mr. H. A. Budd, Mr. C. Worsley and Mr. Preston, all of South Kensington; Miss Cecil M. Sprot and Miss M. Caldwell, of the Calderon School of Animal Painting; Miss V. Parkes, of the Gilbert-Garret Club; Mr. Dendy, Mr. F. C. Witney and Miss M. Thrupp, of Lambeth; Miss E. Bradbury, of Clapham; and Miss E. Busse, of the Polytechnic (Regent Street). The judges in the competition were Mr. Arthur Hacker, R.A.; Mr. Alfred Parsons, A.R.A.; and Mr. W. R. Colton, A.R.A.

Mr. Charles Sims, A.R.A., who is one of the visitors at the Byam Shaw and Vicat Cole School of Art, recently gave the students a valuable practical lesson by painting a head in their presence, and explaining stage by stage his method of working. The head was painted in oil life-size and was finished in about two hours. The Byam Shaw and Vicat Cole School was only opened a few months ago in its newly erected studios in Campden Street, Kensington, but its pupils have

already settled down to steady and serious work. Courses of lessons in water-colour painting have been arranged under the direction of Miss Eleanor Fortescue Brickdale, A.R.W.S.; there is a class for portrait painting under Mr. W. Dacres Adams, and another for pen-and-ink work and all kinds of book embellishment by Mr. Byam Shaw.

At the Heatherley School the autumn exhibition of sketches showed a great advance upon that of last year. The work was not judged for prizes, but the competitors themselves gave their votes to what they regarded as the best studies in each section. For figure composition, Mr. J. B. Baldwin; and for landscape Mr. F. Holmes secured the majority of suffrages; in design the honours were taken by Mr. S. W. Stanley. W. T. W.

**B**ELFAST.—The annual exhibition of work by students of the School of Art at the Municipal Technical Institute, was held in November, and the quality of the work shown pointed to a general advance in



SKETCH DESIGN FOR MURAL PAINTING

BY EMMA G. GREW

(Municipal School of Art, Belfast)





*(Prize Sketch, Gilbert Garret Competition, 1910.)*

"A JAPANESE FESTIVAL AT THE  
WHITE CITY." FROM A SKETCH IN  
OILS BY GEORGE H. DAY.





## Reviews and Notices



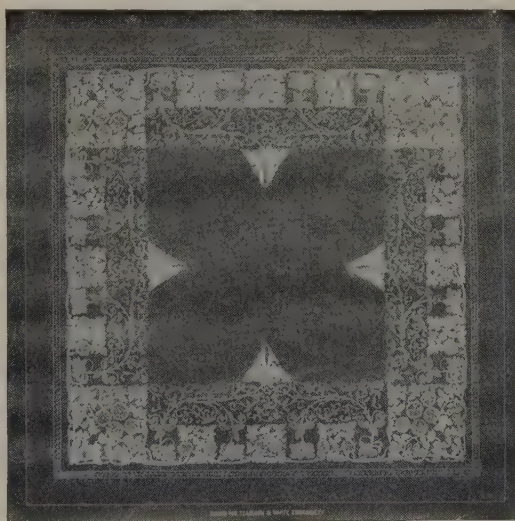
DESIGN FOR SGRAFFITO TILES  
BY ELIZABETH R. GILMORE  
(Municipal School of Art, Belfast)

the standard of achievement. Mr. A. Dawson, the Headmaster, and those who assist him, fully recognise the importance of encouraging the exercise of the imaginative faculty on the part of students, and to this policy is undoubtedly due that freshness and variety which distinguished this exhibition from those of previous years. Even in the drawing and painting section, where one generally expects to find a certain amount of sameness, the manifestation of individuality was highly gratifying. The strength of the School, however, lies in the section of Applied Art, and rightly so, having regard to the important position which Belfast occupies as a centre of industry. The needs of the locality are kept in view in the prominence given to textile design generally, and to the crafts of lace-making and embroidery, and many excellent examples of this kind of work were displayed in the exhibition. It is interesting to note that Celtic *motifs* play a considerable part in the designs, and, also that Irish point lace, Irish crochet, and Carrickmacross lace, figure in the curriculum, special teachers being appointed for these subjects. Stained glass work is another subject which is being pursued with marked success, and here, too, local interests are considered. The best thing in this department at the exhibition was Miss Elizabeth Ball's cartoon for a window representing *Deirdre at the Height of Willows*, which is among the illustrations here given of the students' work (p. 340). Wood engraving and poster designing are subjects which attract the students, and among the exhibits were some examples of posters printed from linoleum blocks. In the pottery section the chief interest centred in the tiles made from a clay found in the Lagan

Valley, with which experiments have been made for some time past in the School. The jewellery, metal-work, and enamelling classes contributed their quota to the exhibition, and the work here also testified to the wisdom of the policy of combining craftsmanship with design. The School did well at the last National Competition, when three bronze medals, besides numerous minor awards, fell to the students.

### REVIEWS AND NOTICES.

*Reminiscences of Rosa Bonheur.* Edited by THEODORE STANTON. (London: Andrew Melrose.) 12s. 6d. net. Collected from a great variety of sources, the journals and correspondence of the artist herself, of her relations, friends, and mere acquaintances, as well as public notices of her and her work having been laid under contribution, these *Reminiscences* give a very complete and, on the whole, probably truthful picture of a unique personality, of which virile force and warm-hearted impetuosity were the dominant characteristics. Few even of the many artists whose early careers have been beset with difficulties have endured such privations as did the famous animal painter, for as a child she was often face to face with actual destitution, and it was not until middle life was passed that she knew what it was to be free from anxiety on her own behalf and that of those most dear to her. Bravely from the first she faced privation, earning before she was in her teens a pittance at all manner of uncongenial tasks, and sharing all



DESIGN FOR A TEACLOTH IN WHITE EMBROIDERY  
BY JOHN JOHNSTON  
(Municipal School of Art, Belfast)

## Reviews and Notices



"DEIRDRE AT THE HEIGHT OF WILLOWS": CARTOON FOR STAINED GLASS. BY ELIZABETH BALL  
(Municipal School of Art, Belfast)

she earned first with her parents, and later with her father's second wife—who succeeded her own idolised mother—and her young step-brothers and sisters. No attempt is made by the editor to define the place of Rosa Bonheur in art, or to criticise the paintings of which black-and-white reproductions are given, but this omission is atoned for by the absorbing personal interest of the Reminiscences, especially of those relating to the closing scenes of the struggle with Germany, for the artist remained in her country home near Paris all through the siege, and attributed to her own bold attitude the freedom from molestation which she really owed to the chivalry of the enemy she so bitterly detested.

*Pewter and the Amateur Collector.* By EDWARDS

J. GALE. (London: Philip Lee Warner, 1910.) 7s. 6d. net. The scheme of Mr. Gale's work is the modest one of assisting amateur collectors; but as a matter of fact the information and advice given are so sound and practical that the volume may be assured of a welcome even with the experienced connoisseur. Over and over again the writer insists on the importance, not merely of reading about pewter and visiting collections in museums, but of acquiring personal familiarity with the care of handling and studying it intimately. As an American, he has had exceptional facilities for studying the pewter ware of his own country. The industry was introduced by early immigrants into the Transatlantic colonies, and in the chapter dealing with this branch Mr. Gale devotes a more thorough and systematic treatment than it has ever received before, and such that should prove a valuable contribution to the literature of the subject. In Europe pewter-making received its death-blow through the introduction of crockery ware for table-purposes; but in America the industry, adapting itself to native requirements, obtained a longer lease of life through its development into fresh channels. For example: oil lamps of pewter ware may be regarded as pre-eminently



DESIGN FOR PANEL BASED ON CELTIC STYLE, CHRISTIAN PERIOD. BY FRANCES H. DUNCAN  
(Municipal School of Art, Belfast)



## Reviews and Notices

an American product. Indeed, the list of articles made of pewter—a list following the historical review in Chapter ii.—affords convincing testimony to the remarkable adaptability of the ware. One of the chapters is devoted to technical matters, such as the composition of the alloy, methods of working, and the distinctive qualities of the finished product; another deals with modern pewter and various wares of the eighteenth and nineteenth centuries, including notes on Britannia's metal, white metal, and blocked tinware, and the volume concludes with some useful hints to collectors as to the proper method of cleaning and polishing pewter, and on the various ways of placing and arranging a collection for displaying it to the best advantage. The half-tone plates are admirable as reproductions, and present, moreover, a good selection of typical examples.

*Napoleon in Caricature; 1795—1821.* By A. M. BROADLEY. With an Introductory Essay by J. HOLLAND ROSE. (London: John Lane) 2 vols., 42s. net. The caricatures of Napoleon were once estimated to number no less than eighty thousand. Those known to Mr. Broadley, perhaps the most diligent explorer we have in the field of Napoleonic literature, fall far short of that number, but the fact that so many as two thousand should have survived to come under his notice, shows how large a part caricature played in the political world of a century ago. A very large number are reproduced in these volumes, a few of them in colour, and as reproductions they leave nothing to be desired. To the student of the Napoleonic period the work is therefore one of absorbing interest, and is made the more so by Mr. Broadley's illuminating commentary; but it has also a considerable interest to the modern artist, for though only a small proportion of the picture-satires here resuscitated deserve to be called artistic, there are discernible in very many of them—even the coarsest—certain qualities vital to successful caricature, which much modern work seems to lack. The old caricaturists discovered delightful freedom of line and the wittiest of styles in their haste to arrive at once at the spirit of the matter; and the moderns, returning to these old prints, sometimes take up this style and expect to take its secret along with it, as if, with the old cartoonists, the style came first, as it does with themselves. The book is really a valuable addition to artistic literature.

*English Woodlands and Their Story.* By HOUGHTON TOWNLEY (London: Methuen), 15s. net. This pleasantly written book, with its numerous photographs, will be appreciated by all

lovers of nature, and, incidentally, it serves as a reminder to Englishmen that in the woods and forests which are so plentifully distributed over their country, they have a priceless possession, of which they ought to be proud, and which ought to be conserved at all costs. Burnham Beeches, Sherwood Forest, the New Forest, Epping Forest, the Forest of Dean, Windsor Forest, Savernake Forest in Wiltshire, Ashdown Forest in Sussex, are those whose associations and beauties Mr. Townley writes about, and of which he gives many delightful glimpses in his camera pictures, and he concludes the volume with a chapter on "Woodland Photography," which the devotees of the camera will find especially instructive.

*John Lucas, Portrait Painter, 1828-1874.* By his Son ARTHUR LUCAS. (London: Methuen & Co.) £3 3s.—Although none will withhold a tribute of appreciation to the conscientious care bestowed by the son of the portrait painter John Lucas, on the preparation of the copiously illustrated monograph concerning him, it is to be feared that the connoisseur will not endorse his judgment of his work. Popular though he was in his life time, John Lucas does not take high rank as an artist, for his portraits lack the distinction so characteristic of those of certain of his contemporaries. Some of them, notably the group of the *Two Sons of Mr. and Mrs. Milton*, *The Viscountess Palmerston*, *Samuel Rogers* and *Dr. Mitford*, are pleasing, but none of them approach the ideal of Tennyson expressed in the well-known lines quoted by Mr. Arthur Lucas as a heading to his first chapter. John Lucas began life as a mezzotint engraver, but early turned his attention to portrait painting, and from the first achieved—considering how great were his limitations—a truly remarkable success, so many were the commissions he received from the leading men and women of the day. It is his association with them that gives the chief value to his son's biography; the letters quoted from celebrities are of great interest, especially those from the Duke of Wellington and the correspondence between the artist and Miss Mitford, and between the latter and Mrs. Browning, whilst the characteristic anecdotes told of various noble sitters sometimes reveal peculiarities generally carefully concealed from outsiders.

*The Parables.* Illustrated by EUGÈNE BURNAND. (London: Constable & Co., and Eyre & Spottiswoode.) Lim. edition, £6 6s. net. The *éclat* which greeted the publication of M. Burnand's illustrations of the Parables in 1908, shortly after the collective exhibition of the artist's works in

## Reviews and Notices

Paris, has prompted the issue of a small English edition, and we do not doubt that the hundred copies of which this edition consists will be readily taken up in this country, for quite apart from the appeal which the subject-matter makes to a large public, the work must take high rank as a specimen of modern book production. Altogether there are seventy-two illustrations, counting the drawings which serve as tail-pieces; many of them are full-page plates, printed *hors texte*, and others again occupy nearly half a page at the head of each Parable, the text of which is given with variations. These latter are the only ones in which colour is introduced, and then mainly as complementary to the drawing. The admiration which M. Burnand's illustrations of the Parables has elicited from the eminent French Academician, the Vicomte Melchior de Voguë, who contributes a "preamble" to the book, will be shared by many, and no one who sees them will fail to appreciate the dramatic force and the intense earnestness by which these drawings are distinguished; nor does the European *provenance* of the human models used in the compositions detract in the least from their interpretative interest. As we learn from the "preamble," most of them have been taken from the neighbourhood of Montpellier, whence also the landscape features are derived. But, as the Vicomte rightly remarks, the parables are the spirit of the doctrine, and not the recital of historical facts; hence a considerable amount of freedom is perfectly legitimate. By way of preface, M. André Michel, of the Louvre, contributes a learned essay on the part played by the parables in Christian iconography.

*A Picture Song-Book.* By the EARL OF CARLISLE. (London: Smith, Elder & Co., and The Fine Art Society.) 21s. net.—The water-colour drawings reproduced in this book were not, we learn from the introductory note, originally intended for publication. It is true that a little awkwardness in some of the drawing betrays the unprofessional hand, but the colour is wholly attractive, and the pages give evidence of an undoubted gift for landscape painting and of decorative skill. Obviously the drawings are the work of an artist in the real sense, and there are many who will be grateful to the publishers for having induced their author to sanction their reproduction. Children will like this book because the illustrator is not afraid of incident in his pictures. It is well bound in blue cloth with gold lettering.

*French Portrait Engraving of the Seventeenth and Eighteenth Centuries.* By T. H. THOMAS. (London: G. Bell & Sons, Ltd.) 15s. net.—Mr.

Thomas traces the history of the French school of portrait engraving from the end of the first quarter of the 17th century, when it was inaugurated by Claude Mellan, till the Revolution brought it to an end, as it did many other things. The author shows an intimate acquaintance with the work of the engravers who flourished during this period of nearly two centuries, and on the strength of his knowledge he does not hesitate to rebut the charge of decadence which has been brought against the engravers of the 18th century, and even to assert the superiority of some of them over the early masters of the brush. The book contains an appendix, giving a list of practically all the engravers who practised in the centuries covered by it, and the 39 plates consist of admirable reproductions of representative examples of engraved portraits by the more notable among them.

*The Isles of Scilly.* Painted and described by JESSIE MOTHERSOLE. (London: The Religious Tract Society). 10s. 6d. net.—Those who saw Miss Mothersole's drawings when they were on exhibition at the Baillie Gallery in November last, will be glad to meet with them again as the illustrations to this delightful book about the Scilly Isles. The author gives an account of the history and the archæology of the islands, and a very interesting description of her stay in this corner of Great Britain. The illustrations, of which there are twenty-five, all reproduced admirably in colour from water-colour drawings by Miss Mothersole, are a very attractive feature of the book, though one cannot but think that her work loses somewhat in charm and spontaneity by being carried to a rather too high degree of finish. The drawing of *Round Island from St. Helens* is the more successful, from having apparently been less worked upon.

*Collection des Artistes Belges Contemporains.*—*Albert Baertsoen.* Par FIERENS-GEVAERT. (Brussels: G. Van Oest & Cie.) 10 frs.—This latest addition to the series of monographs on living Belgian artists which Messrs. Van Oest have been bringing out during the past four or five years is concerned with an artist whose work is familiar to our readers. As a painter and an etcher M. Baertsoen has found his chief inspiration in the highways and byways of his own country, whose old houses and pellucid waterways he transcribes with so much feeling. With him, as M. Fierens-Gevaert says at the close of his study of the artist's career and achievements, "les pierres vivent, se meuvent, souffrent, sourient et ce qui dans l'antiquité était le plus beau des mythes devient chez le peintre de Gand la plus poétique des réalités."



## Reviews and Notices

Numerous examples of his paintings, etchings and drawings are reproduced as illustrations to the volume.

*Les Peintres Populaires.* By CH. MOREAU-VAUTHIER. (Paris and London: Hachette & Cie.). 7 fcs.—Leonardo, Michael Angelo, Raphael, del Sarto, Titian, the two Clouets, Rubens, Rembrandt, Velasquez, Poussin, Van Dyck, La Tour, Reynolds, Greuze, David, Ingres, Delacroix and Corot are the masters whose lives and achievements are the subject of M. Moreau-Vauthier's brightly written narrative. The volume is nicely bound, and considering the excellence of the reproductions, which, though in black-and-white, are to be greatly preferred to some of the colour reproductions one meets with in popular books, is certainly cheap at the price.

Two of the serial publications with coloured illustrations which Messrs. T. C. & E. C. Jack have been bringing out recently are now obtainable in bound volumes. One is *The Louvre*, written by Messrs. P. G. Konody and M. W. Brockwell, who collaborated in the production of the companion volume on The National Gallery in London. The illustration to the volume consists of 50 reproductions in colour of famous paintings in the French collection, and though we cannot give unqualified approval to all of these, we perceive among them some which no one can find fault with. And with regard to the text, we must admire the courage with which the authors challenge the official attributions of a certain number of the pictures, notably several ascribed to Raphael, Leonardo and Titian. The other work is Mr. Foley's *Book of Decorative Furniture*, of which the first volume, containing eight parts, is now issued in cloth at 25s. net. The volume is a bulky one, and besides 50 plates in colour, contains a very large number of line drawings interspersed in the text. The material dealt with in this first volume covers an extremely wide range of production in Britain, France, Germany, Italy, Spain, Portugal and America, at various periods down to the 18th century.

The Verulam Club, which aims to produce great examples of literature in a manner befitting their contents, have made an appropriate commencement with *The Essays of Francis Bacon*, Lord Verulam, following it up with that classic of devotional literature, *The Imitation of Christ*, by Thomas à Kempis. These books are printed in a very legible type on British hand-made paper; the binding is substantial—designed for use rather than ornament—and each volume has a frontispiece in photogravure, and is sent out boxed. They are

published through Messrs. Chapman & Hall, at 6s. net each, and considering their excellent get-up they are well worth the money.

A dainty reprint of Tennyson's *Lancelot and Elaine* is issued by S. T. Freemantle, of London (in conjunction with the J. B. Lippincott Co., of Philadelphia), at the price of 7s. 6d. net for copies on hand-made paper, stiff vellum binding, and 3s. 6d. net for copies in velvet calf. Both editions are limited, and contain decorations by Reginald L. Knowles.

*Who's Who* for 1911, with its familiar red cloth binding, is remarkable value for half a sovereign. Something like 23,000 biographies occupy its 2,250 pages, and we are glad to see its field of utility enlarged by the inclusion of many notable foreign names. The new issue of *The Englishwoman's Year Book*, edited by G. E. Mitton, contains besides a vast amount of information, conveniently classified and arranged, bearing especially on the interests of women in all walks of life, a good deal also that is of general utility, and at the low price of 2s. 6d. net this annual, which is also bound in red cloth, should find its way into every family. Both these publications, as also *The Writers' and Artists' Year Book* and *Who's Who Year Book* (1s. net each), are issued by Messrs. A. & C. Black, of Soho.

A fountain pen in which liquid Indian ink can be used without clogging ought to find favour with artists. Waterman's "Ideal Safety" pen answers to this description. Mr. Bernard Partridge, the eminent cartoonist, has expressed himself delighted with this pen, and we can ourselves testify to its admirable qualities, one of which is that it is quite secure against leakage when carried horizontally.

### OLD ENGLISH MEZZOTINTS.

The Special Winter Number of *THE STUDIO*, recently issued, has been devoted to those beautiful old English Mezzotints which form one of the most glorious pages in the history of British Art, and interpret *par excellence* the great painters of the Eighteenth Century. The letterpress has been written by Mr. Malcolm C. Salaman, the well-known expert on the subject, and tells the story of mezzotint engraving from its inception to its climax at the close of the Eighteenth Century and its decline in the early Nineteenth. The 128 illustrations have been selected from some of the most important private collections, and in each case the reproduction has been made from a fine impression of the plate.

## *The Lay Figure*

### THE LAY FIGURE: ON THE RISK OF BEING FANATICAL.

"I SUPPOSE you would accuse me of being old-fashioned if I were to declare my conviction that fanaticism is one of the most evil influences in Art," said the Art Critic. "Yet, even at the risk of having to defend myself against such a charge, I am prepared to give that as my opinion."

"I should say that you were not only old-fashioned, but an absolute reactionary as well," cried the Man with the Red Tie. "Why, fanaticism is the motive force in modern Art!"

"Yes, indeed," agreed the Young Painter, "there is no room in the world now for half-hearted enthusiasms. We must all be fanatics if we are to keep Art alive; the times are too strenuous to give a chance to any but the strongest beliefs."

"Which is the more important, the belief itself, or only the strength of it?" asked the Critic. "I object to the fanatic as an intemperate advocate of half-digested ideas. He does not reason; he sees none of the side lights on his subject; he only shouts his own crude view of things at the world and expects it to be accepted. Do you think that is right? Does it not matter what opinion you hold so long as you assert it vehemently enough?"

"I should say that any opinion would do if you have the courage to stick to it," laughed the Man with the Red Tie. "The mission of the fanatic is not to deal with subtleties of reasoning, but to put forward a plain proposition as vigorously as possible and not to allow it to be contradicted."

"You mean he should assert but never argue," returned the Critic. "That looks to me as if you knew that he had a weak case."

"No, no!" objected the Young Painter. "You cannot say that about the fanatic in Modern Art. It is the strength of his position that makes him fanatical. Why should he be tolerant when he knows he is right? If he condescends to argue, he admits that some other opinion than his might be permitted."

"But would you tell me," enquired the Critic, "at what particular date in history the fanatic acquired infallibility. Why should the present-day fanatic be any more trustworthy than his predecessor of a generation or two ago?"

"I think you will find that the enthusiast in Art has always been on the side of progress," replied the Young Painter, "and, therefore, that he has always been worthy of trust and confidence."

"Oh, surely not," said the Critic. "I am old

enough to remember the time when the general fanaticism took the form of blind worship of the Old Masters, and when nothing but slavish imitation of their works was allowed to count as Art. Would you say that made for progress?"

"You score one," laughed the Man with the Red Tie. "I am beginning to see what you are driving at."

"Well, of course," hesitated the Young Painter, "our predecessors may have made mistakes. But I am sure we are on the right track now."

"How can you be sure?" asked the Critic. "Another generation may ridicule your enthusiasms as heartily as we do those of the men who declared that imitation of the Old Masters was the highest form of expression of which Art was capable. There is no finality in fanaticism; it changes with every period, and is swayed by every passing fashion. It is the resort of the intellectually destitute, and it is only too often a cloak for ignorance."

"Yet there must be strong convictions in Art, if there is to be any real progress," pleaded the Young Painter. "Surely you will admit that."

"Gladly, because it is the strong conviction I want," replied the Critic. "If there is this strong conviction, based upon reason and supported by intelligence, we shall have progress in Art from generation to generation. At present, what you call progress is only the swing of a pendulum which goes from one extreme to another but always covers the same ground. The fanatics of yesterday breed the fanatics of to-day; the pendulum swings from Old Master worship yonder to artistic anarchy here, and then it goes back again to the place from which it started. While this process continues there can be no forward movement."

"But what, then, is the remedy," asked the Young Painter.

"I know of none save a frank recognition that fanaticism is, as I say, an evil influence," answered the Critic. "We must curb our wild enthusiasms, and our intemperate desire to experience new sensations at all costs. We must think for ourselves sanely and temperately, we must study humbly, striving to discover what is good in all forms of Art—for there is something to be learned from them all—and we must not deny to any sincere student the right to be heard, simply because he does not hold the same opinions that we do. Let us avoid the dangers of fanaticism and seek safety in toleration."

THE LAY FIGURE,



## National Society of Craftsmen



EXHIBITION ROOM, NATIONAL SOCIETY OF CRAFTSMEN

JEWELRY AND LOAN EXHIBITS

### THE FOURTH ANNUAL EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN BY J. WILLIAM FOSDICK

AT THE Fourth Annual Exhibition of the National Society of Craftsmen, held during the month of December in the galleries of the National Arts Club, we find both ancient and modern handicraft exhibited side by side. This system of arrangement has certain advantages. The layman may occasionally confuse the old with the new, but the craftsman gains much by seeing his own work beside that of great workers of other countries and other ages. Hence we find modern carved chests and boxes in juxtaposition with a half-dozen old chest fronts from Damascus. These latter, loaned by Mr. Lockwood De Forest, president of the society, represent a bold style of carving, which is still in vogue in Damascus, as it has been for five hundred years. Mr. De Forest has also loaned a set of three remarkable inlaid panels, both beautiful in design and technique. They are of the Hoshiarpur school and were exhibited at the Lahore exhibition in 1882.

There are examples of geometrical panel work, a type of handicraft which is fast dying out in Damascus, although it has been practised for centuries by the carpenters and wood carvers.

In the department of pottery there is a large case of ancient Chinese pottery, dating from the Han dynasty, 202 B.C. to 220 A.D., loaned by an un-

known collector, who is interested in the handicraft movement.

Here the students of Volkmar or Byrdcliff can study the granary urn, grain tower and other shapes or the silver iridescence of the marvelously beautiful hill jar and gain inspiration to produce something superb at their own wheel and kiln.

Through the agency of time these old Han mortuary vases have taken on a fascinating silvery iridescence which it is a delight to behold.

Mr. Charles Binns, who sends an exhibit from the Alfred Institute, is one of our most talented potters. Both Mr. Binns and his father were for many years connected with one of England's great faience industries. His collection of vases in varying tonalities of gray makes a distinguished exhibit. Mr. Binns's large vase of a fine gray green, with what he terms "sea-foam mat" surface, is fine in shape and tonality. A large jar in chestnut brown is also unusual and worthy of special notice.

The Misses Penman and Hardenburg exhibit in part the results of their interesting work at the Byrdcliff kiln during the last season, consisting of hand-modeled forms in beautiful mat glazes. The Volkmar Pottery sends a collection of vases in varying sizes, the nucleus of the collection being a large, finely proportioned mat-surfaced green vase. F. E. Walroth has successfully solved the difficult problem of incorporating flowers and leafage into the decoration of pottery without any suggestion of realism, without detracting in any way from the artistic ensemble.

## National Society of Craftsmen



MUSIC STAND  
NORSE DESIGN

BY MRS. VON  
RYDINGSVÄRD

For variety of tones the Van Briggie Pottery is justly famed and it has its own glazes, also. It sends an interesting collection of small pieces. Miss Dorothea Warren has a large case of decorated china, which possesses great technical excellence, although we are not always pleased with her color schemes. A big Satsuma bowl is fine in color, as is a beautiful smaller bowl of *café-au-lait* brown and turquoise blues.

Miss Hoagland exhibits, besides interesting pottery, a case of glazed clay necklaces, recalling in a way the strings of scarabs and beads of the ancient Egyptians. Our only criticism is that they look too bulky to wear, although they are handsome in color.

The recent work of the Marblehead Pottery deserves special mention, as it is dealing most successfully with the problem of conventionalized forms in the decoration of its wares.

In the department of wood carving are interesting

and always picturesque boxes and bellows by Karl von Rydingsvärd. An oak humidor by this artist is decorated with a motive in which two tilting knights are cleverly rendered.

Mr. Haswell C. Jeffery exhibits an oak chest designed and carved in a simple though technically excellent manner. George R. Ainsworth's collection of carved and gilded frames is fine in tonality and free from overornamentation. They possess much of the charm of antique frames.

Miss Josephine Taber exhibits an elaborately carved round oak frame, which we believe would be handsomer still if treated in gold and color.

Mrs. von Rydingsvärd exhibits a music stand of Norse design, conceived and executed with characteristic freedom. Miss Laura H. Cook shows a large Gothic coffer, which would interest the writer more were it given a richer surface by staining and waxing. The beautiful semitranslucent quality of properly treated wood surfaces should be taken into consideration more often by our crafts workers.

The Book Binders Guild, a sub-organization of workers within the larger society, is exploiting its own craft in a most admirable manner. By forming sub-committees and systematizing its exhibition work, splendid results have been attained each year. Here one finds loan exhibits of fine bindings but abundant evidence that the members of the guild are busy at their benches.

To lend added interest to this department a plough and press and sewing bench have been installed in the gallery, where actual demonstrations of bookbinding take place, while near by is a case filled with tools and materials employed in this craft.

Miss Dudley exhibits the "Manuel de l'Amateur de Relieur," in full gold-tooled green levant.

The Chatfields show three of their full gold-tooled bindings, one in red levant calling for special notice.

Miss Diehl shows a volume of Victor Hugo in full gold-tooled levant, with silk doublures of a seventeenth-century motive.

Miss Marian Lane's volume of Tennyson, executed in Niger goat, with a design of branch and leaf, possesses much individual charm, as do Mr. Chivers's five books, with their "velucent" bindings. These latter are the result of a process which he has not yet revealed to the world.

Mr. Launder shows an excellent piece of handicraft in his volume of "The Blessed Damozel," which is bound in white levant with blue inlays.

The art of book-plate designing is one calling for a talent distinctly decorative, and Mrs. Anna B.



## *National Society of Craftsmen*



POTTERY EXHIBIT, NATIONAL SOCIETY OF CRAFTSMEN

Hooper shows this talent to a marked degree. She has designed a particularly good plate for Mr. Elliot Collier.

Mrs. A. R. Wheelan, Bertha Stewart, Julia C. Pratt and others also exhibit interesting book plates.

In the art of monogram making Miss Sarah B. Hill and Miss Edna Dolfinger make an excellent showing.

Mr. Moy J. Schweitzer is a past master in the art of illumination upon parchment. He exhibits some really remarkable and beautiful examples in the spirit of fifteenth-century missal work.

Miss Mosenthal exhibits an illuminated album for actresses' portraits and autographs recently shown at the Actors' Fund Fair. She also shows a case of her Italian sgraffito work, in which field she is preeminently successful.

We notice a large collection of hand-printed cards and inscriptions, calendars, etc., by the Eatons, by Miss Gurnee, who writes her own inscriptions for her broadly designed cards, and by Miss Pratt.

While the show of jewelry is not as large this season as last, it holds its own so far as standard of craftsmanship is concerned.

Miss Rosalie Clements shows one of the most interesting pieces of jewelry in the exhibition—a gold bracelet of bayberry design, set with a sapphire and pearls. She has, it is easy to see, made a study of color combination in stones and metal with a view to the complexion of the person for whom it was made.

Miss Hazen exhibits a pendant with amethyst, sapphires, pink tourmaline and pearls, to harmonize with a maple-leaf design.

A gold brooch by Herbert Kelly, with central pearl and rose-leaf design, is really very beautiful, recalling in many ways some of the high-class craftsmanship in the older European work.

Janet Payne Bowles has a carved silver cross, carrying a blind cat's-eye stone. This work is Celtic in spirit, as are other pieces in her collection. They are carried out in a broad, free spirit which is most commendable.

A gold pectoral cross, set with amethysts, is shown by Susan L. Hill. It is admirable, both as to design and execution. We are inclined to believe, however, that excess of burnishing detracts from its artistic value.

Miss Demming exhibits a comb mounted in silver



CARVED AND TOOLED LEATHER

BY MRS. CHARLOTTE H. BUSKE

and moonstones, with other interesting work. Dr. Gulick has a collection of watch fobs possessing much individuality.

Mrs. Shaw's chased silver buckle is good in design and craftsmanship, and her silver pendant with carnelian and other stones should not be missed in passing. Mr. Ralph Johonnot exhibits both in the department of jewelry and metal work. In the former his jewelry is broad and simple in style. In the latter his mayonnaise bowl and ladle are most attractive and individual in design.

The Metal Workers Guild is another organization of workers within the greater society. They have fitted up an entire room, draping the walls, putting in architectural seats and tables, all arranged as a setting for their metal work.

The dominant exhibit at night time is a handsome, lighted green-bronze lamp, with shade of perforated metal, by Samuel Buloss.

Miss Anna Archer shows electroliers and candlesticks.

Dr. Matthew Beattie, a physician by profession, demonstrates with his great silver-lined copper punch bowl and ladle how really fine handicraft can be carried on in conjunction with professional work of another sort.

Miss Demming has made some interesting book

ends with a combination of copper and mother of pearl. Robert Dulk's metal table lamp, in harmonious greens, blues and yellows, is a prominent feature of the large gallery.

Mr. Charles Burdick has in his glass, mosaic and copper electroliers achieved a signal success. We always think of Mr. Burdick as a colorist, so happy are his combinations of metals and glass.

In Mr. De Forest's loan exhibit are six pieces of metal work from India, as a technical example of dove-

tailed and welding of brass and copper a Schor water jar should be noted. There is a characteristic lantern in cast openwork, a teapot from northern India, a water holder and a series of elaborate cast-brass chains for swinging seats, from Ahmedabad.

To return again to the work of our local craftsmen a tea tray of mahogany and etched metal of Moorish design by Theodore T. Goerk is very handsome. It is a finished piece of craftsmanship, although it may be a trifle heavy for practical purposes.

Mrs. Mabel Mason Bowdoin's silver porringer of Celtic motive and her marble tiles, mounted with perforated silver and copper in old Italian designs, are simply and admirably carried out.

F. J. Marshall shows a number of enameled metal boxes, which create handsome color notes in the exhibition. It is regrettable that more of our craftsmen do not practise this beautiful art, which has been carried so far in England.

In the department of leather Mrs. Charlotte H. Buske is represented by a large illuminated, tooled leather panel of a pear motive.

Mrs. B. W. Shopes's leather book ends are handsome and colorful, as are the desk sets of Miss A. M. Meeks. A most excellent piece of technical



## National Society of Craftsmen

work is the tooled leather handbag of peacock design by Miss A. M. Sawyer.

In the textile department we find a considerable exhibit by the Young Women's Christian Association Art School, also some fine weavings by the Byrdcliff looms in the form of scarfs.

Mrs. Anna Ernberg has a variety of Swedish weavings of great technical excellence.

There is woven fiber work by Frances B. Stebbins and tied dyed curtains by Mary Gray.

The Greensboro, N. C., workers send a collection of their blue-and-white weavings, while the Greenwich Handicraft School, of New York, exhibits some excellent Irish and Italian lace work, executed by people of these races under the direction of the school management.

Mr. William Fuller Curtis, of Washington, exhibits a large decorative wooden panel, which is burned, gilded and painted with infinite care and taste.

John R. Bacon's collection of "Volterano" glass is handsome in its delicate, subtly graduated coloring. It seems to be a process of overlaying with a semitransparent cement, in combination with coloring matter, the exact process of this kind of glass-work not having been divulged by the inventor.

Ancient silk embroideries and weavings, as well as Chinese rugs in blue tonalities, have been loaned by Mrs. Vanderpoel. By breaking the monotony of the galleries with series of Ionic columns and medieval corbels, very satisfying results have been obtained and the practicability of these galleries for exhibitions of this sort admirably demonstrated by Messrs. Burdick, Ascherman and Lamb, the active members of the hanging committee. J. W. F.

UNDER the arresting title, "Are We Losing the Use of Our Hands?" Sir Frederick Treves writes in *The Nineteenth Century*:

"It is becoming a question where the change from thews to steel is going to end. The modern laundry, the modern kitchen, the modern farm all afford displays of things not done by hands. In the hayfield the scythe is replaced by the mower, the hay is tossed, not by Phœbes in sunbonnets, but by the tedder. It is raked into line by machine, and lifted



MARBLE COASTERS MOUNTED IN PERFORATED  
SILVER AND SILVER PORRINGER

BY MRS. MABEL  
MASON BOWDOIN

to the rack by a like appliance. It only needs the introduction of a motor haycart and a machine-laid thatch of corrugated iron to complete the picture of the hayfield of today. It does not appear that there are new handicrafts arising to replace in any appreciable measure those that have been lost; although there are still, happily, basket-making in its manifold applications, the construction and fitting of the finer watches and chronometers, the jeweler's bench, the manufacture of scientific instruments of precision, the making of fine cutlery and carving in ivory and wood. Civilized man is losing a good deal of that manual dexterity which has been laboriously acquired during past centuries. It would seem that the highest point of development in the use of the hands has been already reached; has been, indeed, passed, and that we have entered upon a period of decline. It may be that it is but a period, and that the decline is temporary. The loss is, none the less, both great and regrettable. Great because, in spite of our pride of race, we are compelled to own that the human being is—in one particular at least—showing signs not of advancement, but of decay. Regrettable because there must be few who would not endorse the teaching of Ruskin when he said that "every youth, from the king's son downwards, should learn to do something finely and thoroughly with his hands."

THE Press and Publicity Committee of the National Society of Craftsmen are issuing an Arts and Crafts Bulletin free to members of the society. Miss Myra Edson is editor. The committee have opportunities from time to time to publish or otherwise refer to work of members and ask for photographs.

## Third Corcoran Biennial Exhibition



First William A. Clark Prize, \$2,000 and Corcoran Gold Medal

INTERIOR

BY EDMUND C. TARBELL

### THE CORCORAN GALLERY'S THIRD BIENNIAL EXHIBITION BY LEILA MECHLIN

ON ACCOUNT of the high standard of the exhibitions held by the Corcoran Gallery at Washington two and four years ago, much was expected of its third biennial display, which opened on December 12. That it fulfilled expectation has been commonly agreed. In many respects the two previous exhibitions were surpassed and certainly the American painters have rarely made a better showing.

To this exhibition the artists, almost without exception, sent their best, and that best today is distinctly superior. Furthermore, the exhibition was well hung, far better hung than usual, and though there were obviously some "misfits," the effect, as a whole, was uncommonly pleasing. In this connection two particular groups come instantly to mind—one in the middle gallery of the east series and the

other in the south corner gallery. The former embraced an interior by Gari Melchers, entitled *Penelope*, which was given the place of honor and, flanking it, Albert L. Groll's *No Man's Land*, *Arizona* and Emil Carlsen's *Open Sea*; the latter group comprised decorative landscapes by William Ritschel and William Wendt, hung to the right and left of Robert MacCameron's portrait of President Taft. In both these instances the pictures collectively formed single compositions, complementing one another with charming effect.

That no effort was made to segregate the work of the several schools has caused some comment and criticism. This, however, might have been regarded as a token of progress, inasmuch as thereby it was manifested that art is bigger than "schools," and that impressionists, realists, tonalists and "plein air" painters are, after all, headed more or less in the same direction.

There were comparatively few great canvases in this exhibition—that is, great in linear measurement



### Third Corcoran Biennial Exhibition

—none such as Sargent's portrait of the Johns Hopkins doctors, shown a few years ago, or the *Three Sisters*, exhibited still earlier. For this reason some found the exhibition disappointing, wishing to be startled rather than enthralled. Fortunately, however, greatness is not a matter of actual measurement, for there were some pictures in this exhibition which might be so designated. One was Charles W. Hawthorne's *Youth*, a picture of a lad and a lass walking hand in hand under an open sky and by the sea. The coloring was strong, the treatment broad, the technique far from finished, but it was none of these things that one noted in this picture: The boy and girl riveted attention, and the feeling that they were obviously experiencing moved the observer. To be sure, these young people were far from comely—they were plain folk, but they were types not of a class nor race, but of all classes and races—of humanity itself. It may be that art has no relation to subject, but we all know that it requires great art to thus touch upon the fundamental things of life and make them vital and significant. By an occasional lapse in draughtsmanship or modeling Mr. Hawthorne sometimes decreases the value of his pictures, but his work is big enough to compensate for such shortcomings. It has enormous promise.

Another great picture, at almost the opposite pole of endeavor, was the transcription of a scene in the Versailles Garden by Sargent—a work as subtle as it was true. It was painted in 1879, about the same time, if we mistake not, of the *Oyster Gatherers*, with which, however, because of very different technique, it can scarcely be compared. None of the brilliant dash which we have come to consider the badge of Sargent's productions was no-

ticeable, but, instead, a quiet reserve which defied analysis. Had it been unsigned it might at a glance have been attributed to Whistler, but to no other.

Referring to Whistler, it was of interest to find in this exhibition a painting by Clifford Addams, showing strong trace of the Whistlerian influence and apprenticeship. It was a full-length portrait of a young woman dressed in hat and gown of obsolete style, standing with her hands together, in apparent contemplation. Obviously the work of an earlier day and yet one which endures the test of time.

There were more good portraits than usual. Cecilia Beaux sent two, both of which were admirable. One was of Dr. W. H. Howell, dean of the Johns Hopkins Hospital. It was a three-quarter



PORTRAIT OF A LADY

BY GEORGE DE FOREST BRUSH

### Third Corcoran Biennial Exhibition

length and represented the eminent physician in scholastic gown standing in attentive attitude. The hand which held the glasses, presumably just removed, was only little less expressive than the face, which not only carried conviction as regards likeness but characterized a definite personality.

Sargent's portrait of Mr. A. Augustus Healy, president of the Brooklyn Institute of Arts and Sciences, was a brilliant performance, fine in color, interpretative power and vitalization, even though the foreshortening of the left arm were faulty. To be able to so paint a head and a hand is sufficient to win the title "master." Ralph Clarkson's portrait of John J. Farwell, Esq., was also notable for strength and vitality, as was Henry Hubbell's charming child portrait entitled *Winthrop*.

J. J. Shannon was represented by two portraits, one (owned by the Telfair Academy, of Savannah) of George Hitchcock, the painter, and the other of Mrs. George J. Gardiner, a very recent work, which suffered perhaps a trifle in effect by the rawness of the medium, a certain paintiness being unpleasantly remarked. Passages of this painting were, however, rendered with beautiful suavity.

The portrait of President Taft had also not been long painted, but in contradistinction to the Shannon bore the appearance of great age. The same palette was used as that which transcribed the absinthe drinkers in the kindly shadow of the Paris café, and with far from pleasing result. Few healthy men or women have parchment-colored complexions, and certainly President Taft has not. But probably a few decades hence this portrait will have sunk completely into the darkness in which it is at present so nearly submerged.

It is not, however, portraits nor yet landscapes which predominated in numbers or interest in this exhibition, but subject pictures—genre paintings. The first prize, \$2,000, carrying with it the Corcoran Gold Medal, was awarded to an *Interior* by Edmund C. Tarbell; the second prize, \$1,500, carrying with it the Corcoran Silver Medal, to *Penelope*, by Gari Melchers; the third prize, \$1,000, carrying with it the Corcoran Bronze Medal, to *Springtime*—a picture of children in a city park, by Childe Hassam. The first of these derived its distinction through the excellent solution it presented of a most difficult problem and the exquisite manner of its rendering; the second, which, by the way, is very similar to the picture entitled *The Morning Room*, by the same artist, doubtless received its award because of its obvious frankness, coupled with pictorial charm—a combination not frequently found. The third prize picture added to the usual

interest of a transcription of the illusion of light and air the element of life and motion, suggesting at the same time a figurative relationship between babyhood and the opening season.

Mr. Melchers sent two pictures besides the one which received the prize—a mother and baby painted with much feeling, as well as refinement, and a portrait group, *The Smithy*, a remarkable piece of realism. Mr. Benson showed a group of young people out of doors in dazzling sunshine; Mr. Reid a life-size, full-length figure of a young woman descending a hillside, and Sergeant Kendall his picture entitled *Alison*, to which the Potter Palmer prize was recently awarded in Chicago. Two pictures by Francis D. Millet, of English middle-class life of more than a century ago, each telling a story in which a glint of humor appeared, were included in the catalogue, together with two excellent Dutch genres by Mary Van der Veer, and a characteristic story picture by Walter McEwen.

Of figure studies there were not a few of exceptional interest—for instance, a portrait of a lady by George de Forest Brush, which was purchased almost as soon as the exhibition opened by the Carnegie Institute of Pittsburgh, for its permanent collection; a painting by Cecilia Beaux, *The Banner Bearer*; a portrait of a young girl in white by Abbott H. Thayer; a small figure of a lady in a purple-gray dress by T. W. Dewing, and a picture of a little girl in a blue-silk fancy costume by Grace H. Turnbull.

To this category belong, moreover, the painting by Henry Hubbell, *The Departure*, which recently received high award in the Chicago Art Institute's exhibition, and the painting by John W. Alexander, *Sunlight*, purchased for that institution by the Society of the Friends of American Art.

In a measure Mr. Alexander's picture characterizes the spirit which pervaded and dominated this exhibition—a spirit of sunlight, of optimism, of joyousness. There were, of course, some pictures which failed to carry conviction, some which failed to accomplish their purpose, but not a great many. The majority had freshness and showed vigor, were capably handled and interpretative. It has been said that the larger number were "still-life paintings," and the charge cannot be altogether refuted, but we are as yet learning the language, and our "still life" is good. Action and broader significance will come later.

Landscapes were for some reason less conspicuous than usual, though, directing the attention to landscapes alone, some more than worthy examples were found. The fourth prize, \$500, carrying with



### Third Corcoran Biennial Exhibition



LANDSCAPE IN WINTER

BY E. W. REDFIELD

it honorable mention, was awarded to a landscape by Daniel Garber, which showed a charming play of atmospheric color. Joseph Davol sent a remarkable transcription of a bit of the Maine coast, as seen from the water, steeped in afternoon sunlight. William Ritschel's nocturne, showing the Arizona canyon wrapped in shadow, had large quality; William Wendt's *Silence of Night*, a picture of California, delightful decorative quality. Ben Foster sent two landscapes, one of which the Corcoran Gallery has purchased; J. Francis Murphy one, Charles Morris Young several.

Snow pictures, moreover, were much in evidence, E. W. Redfield contributing a number, and of his best; Gardner Symons one, Leonard Ochtman one. Willard L. Metcalf sent three pictures—a spring, a summer and a winter landscape, the first borrowed from the Worcester Art Museum, the last from the Chicago Art Institute. There was a charming win-

ter picture by Charles Warren Eaton, a decorative landscape by F. C. Peyraud, *Evening in Georgia*, and a snow picture by F. Usher De Voll.

The marine painters, also, were well represented. Emil Carlsen's *Open Sea*, previously referred to, was exceedingly charming, both in color and spacious suggestion; Frederick J. Waugh's *Outer Surf* hung at the end of the east series of galleries and dominated the vista. Paul Dougherty and Charles H. Woodbury both sent good examples.

Of actual still life there was comparatively little, but this was of exceptional character. A bowl of peonies by Wilton Lockwood was purchased by the Museum of Fine Arts, Boston, and a group of fruit and copper vessels by Henry R. Rittenberg was secured almost directly upon the opening of the exhibition by a private collector.

Three hundred and thirty-two pictures were included in this exhibition, of which but few have

### Third Corcoran Biennial Exhibition

been mentioned. To pass unnoticed so many leaves obviously much to be said. There are times when progress seems extraordinarily slow, or even to have ceased—times of discouragement for not only the toilers in the valley but the watchers on the heights. Then come periods of rapid advance, of hopefulness. As witness to the latter the Corcoran Gallery's exhibition will stand.

THE prize awards at the previous exhibitions were as follows: The first exhibition, February 7–March 9, 1907; first prize, given by Senator William

A. Clark (Corcoran Gold Medal), awarded to Willard L. Metcalf on his exhibit entitled *May Night*; second prize by Mr. Charles C. Glover (Corcoran Silver Medal), to Frank W. Benson on his exhibit entitled *Against the Sky*; third prize, by Mr. V. G. Fischer (Corcoran Bronze Medal), to Edward W. Redfield on his exhibit entitled *Lowlands of the Delaware*. The second exhibition, December 8, 1908–January 17, 1909, prizes donated by the Hon. William A. Clark; first prize (Corcoran Gold Medal), to Edward W. Redfield on his exhibit entitled *The Island*; second prize (Corcoran Silver

Medal), to Joseph DeCamp on his exhibit entitled *The Guitar Player*; third prize (Corcoran Bronze Medal), to Robert Reid on his exhibit entitled *The Open Fire*; fourth prize (Corcoran Honorable Mention Certificate), to Frederick Carl Frieseke on his exhibit entitled *Marcelle*.



Purchased by The Friends of American Art for the Art Institute of Chicago  
Copyright, Detroit Publishing Co.

SUNLIGHT

BY JOHN W. ALEXANDER

“BY THIS man I shall be immortalized,” said Reynolds, looking at McARDell’s engravings; but what he said, when, in later years, he saw the wonderful plates which some of the masters who followed McARDell made from the greater pictures of his maturity, must be imagined,” writes Malcolm S. Salaman, in the extra number of THE INTERNATIONAL STUDIO, devoted to “Old English Mezzotints,” and just published. The author continues: “In beauty and rarity of fine impressions, these mezzotints are of great and increasing worth. Yet their artistic value is no more today than it was when they came fresh from the copper-plates, save, of course, for the mellowing influence of time; though fashion has only of late years, in its cult of the unique, accepted the decorative value of the old mezzotints.”



## In the Galleries



Courtesy of The Ehrich Galleries

MARRIAGE OF THE ADRIATIC

BY FRANCESCO GUARDI

### IN THE GALLERIES

AT THE Knoedler Galleries, 355 Fifth Avenue, two large paintings by Paolo Veronese have supplemented the example recently acquired by the Metropolitan Museum. These are allegorical paintings of large scale and rich and vigorous in their color and drawing. The one represents the choice between vice and virtue, rather a determined choice, a headlong rush from the arms of one alluring siren to the comforts of the other. The composition is animated, the figures full-blooded and richly clad, the architectural background against a splendid sky decoratively important and rousing. The allegory of *Wisdom and Strength* has more in common with the *Mars and Venus* at the Museum. The color of the accessories and the painting of the brocades are especially attractive and dignified. Two Rembrandts from the Beauchamp collection, one a portrait of a man painted in 1633, were shown at the same time, and in addition a sketch by Rubens for the *Henri Quatre at the Battle of Ivry*, which came from the Darnley collection. The king of the crooked nose

approaches the city gates mounted, among a spirited group of followers and bystanders, and overhung by a wreath-bearing figure of Victory. Elsewhere a group of Raeburn portraits was shown. The exhibition of the American Society of Miniature Painters continues at these galleries until January 28. The following new members were elected in the year past: Miss Martha S. Baker, Mrs. Alice Randall Marsh, Miss Lucy M. Stanton, Mrs. Alice Rushmore Wells.

At the Katz Galleries, 103 West Seventy-fourth Street, Clark G. Voorhees has had a score of paintings showing a pleasure and ability in the handling of atmospheric effects in a variety of types. Mr. Voorhees is attracted by the problems presented by snow, falling and fallen, a set of problems which has tempted, it would seem, an unusual number of our painters of late. He has made some fresh observations and noted them with nice facility, as in *Moonlight and Snow*. In another painting, *The Swamp Road, March*, he catches the turn of the season when the hills will not show much longer through the ribs of the woods and the tracery of the treetops has begun to thicken against the sky. With Mr.

## *In the Galleries*



*Courtesy of The Ehrich Galleries*

CLASSIC LANDSCAPE

BY DOSSO DOSSI

Voorhees's paintings were shown a delightful group of etchings by Lester G. Hornby, scenes from the older quarters of Paris, some of the plates colored. A later exhibition included portraits by George Lawrence Nelson, sketches by the late Allen B. Talcott and bronzes by Frederick G. R. Roth.

At the Macbeth Gallery, 450 Fifth Avenue, some twenty-three portraits by Miss Ellen Emmet displayed her craftsmanship and search for characterization. Many of the portraits were those of men of mature years, though the painter is also at ease in her study of youth and childhood, for that matter, as in the portrait of little Miss Eleanor Peabody. Among the sitters were Dr. Louis Tiffany, seen in the setting of his library; the Hon. Levi P. Morton; the Hon. Joseph H. Choate, in academic gown; Judge Martin J. Keogh, Dr. Billings and the late Prof. William James.

At the Durand-Ruel Galleries, 5 West Thirty-sixth Street, nine canvases by Miss Mary Cassatt showed her work in less of the uncompromising orthodoxy of her Manet than usual. Her mastery of the great revolutionist's habits of vision left something forbidding, though admirably forbid-

ding, in her product. Her devotion to the theme of motherhood and childhood may have put her on her guard against false notes. She has not lost any of her downrightness as a painter, but in some intangible fashion her subjects have begun to take on a more likeable air.

Some thirty examples illustrating the art of the early Italians have been shown at the Ehrich Galleries, 463 Fifth Avenue. Dosso Dossi, represented by a landscape, in itself an unusual circumstance, was one of two brothers celebrated by Ariosto, whose portrait he painted and for whose *Orlando Furioso* he made designs. Francesco Guardi, a Venetian painter, 1712-1793, is known for his architectural views of the city now owned by European galleries. He was a pupil of Canaletto.

In the Scott Thuermer Galleries, Fine Arts Building, Chicago, there has been held an exhibition of the recent work of Birge Harrison. Another exhibition opening at the same galleries February 1 and continuing till the 22d will show the recent work of Henry O. Tanner. Nine of the pictures are religious subjects and seven are landscapes.

Miss Rose Clark has made a copy in tempera of



*In the Galleries*



*Courtesy of M. Knoedler & Company*

STRENGTH OVERCOME BY WISDOM

BY PAOLO VERONESE

an interesting panel in tempera painted in the fifteenth century and constituting part of a wedding chest which belonged to the Medici family. The copy is to be seen in the galleries of Ascherman &

Macmahan, 20 West Thirty-third Street. The original is in the Accademia di Belle Arti in Florence. *Boccaccio's Wedding Procession* is the subject represented.

# RECENT ART BOOKS

FASHION in dress is an art singularly near to the daily life of most people, from the South Sea savage and on, up or down, according to the classification one may affect. It is an art singularly mobile, capricious, irresponsible and correspondingly interesting; from other aspects curiously conventional and recurrent, with all the rigidity of tradition shown by, say, Egyptian sculpture, though with the difference that the succession of dynasties and periods may be presented in the flitting of a season. On turning the three hundred and fifty-odd pages of Mrs. Charles H. Ashdown's "British Costume During Nineteen

Centuries" (Frederick A. Stokes Company) the student may be tempted to wonder what he would in all candor make of the history of art, now so cheerfully and so splendidly beguiling, if the clothed human figure had always presented one uniform. The author has founded her work on research among the manuscripts of the British Museum and elsewhere and on a study of costumes, illuminations, missals, brasses, effigies. The text is illustrated from 459 drawings and there are in addition over a hundred plates and several reproductions in color. Civil costume is followed through the reign of George III, ecclesiastical dress through Henry III's. As an instance of the particularity of description, upon which the usefulness of any such

discussion must largely rest, we may quote some remarks on the chap-erone, a remarkable head attire for men which sprang into existence in the time of Richard II. It is, in fact, says the author, "nothing more than the capuchon and liripipe, but so utterly transformed as to be utterly unrecognizable in its new condition. Some inventive genius was bent upon the development of a new headgear, and, candidly speaking, we think that any innovation was pardonable, seeing that the capuchon, having been in vogue for a matter of three centuries, was getting a trifle old-fashioned. He accordingly thrust the top of his head into the aperture, through which his face had erstwhile protruded, and, passing the part which had previously covered his neck and shoulders over the top of his head, the ornamental dagging of necessity fell down on the left side of his face;



From "British Costume," Frederick A. Stokes Company

HATS IN VOGUE IN THE REIGN OF RICHARD II



## Recent Art Books

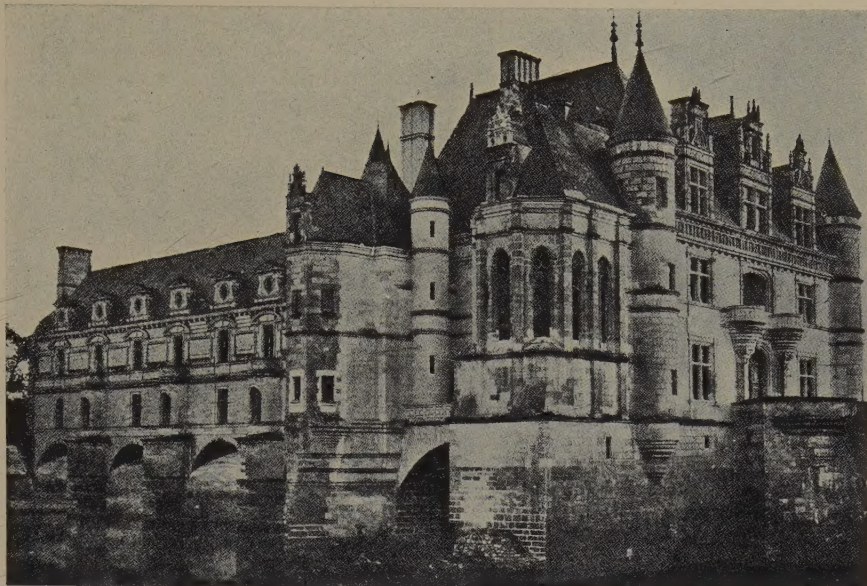
then, bolding seizing the liripipe, he wound part of it round his head, and, after fastening it, allowed the end of it to fall down upon the right side. Delighted with the novelty, the exquisites at once adopted it, and, although it underwent many transformations, the chaperone was in evidence for nearly one hundred years."

"How to Know Architecture," by Frank E. Wallis (Harper & Brothers),

belies in its sanity and well-pointed immediacy the hawking "blurb" with which the necessities of bookselling have decorated the jacket. Let the reader throw away the jacket and, perhaps, forget the title, and he will find that Mr. Wallis writes of the building styles of Greece and Rome and Gothic Christendom in somewhat of the manner of Ferrer when dealing with the Punic

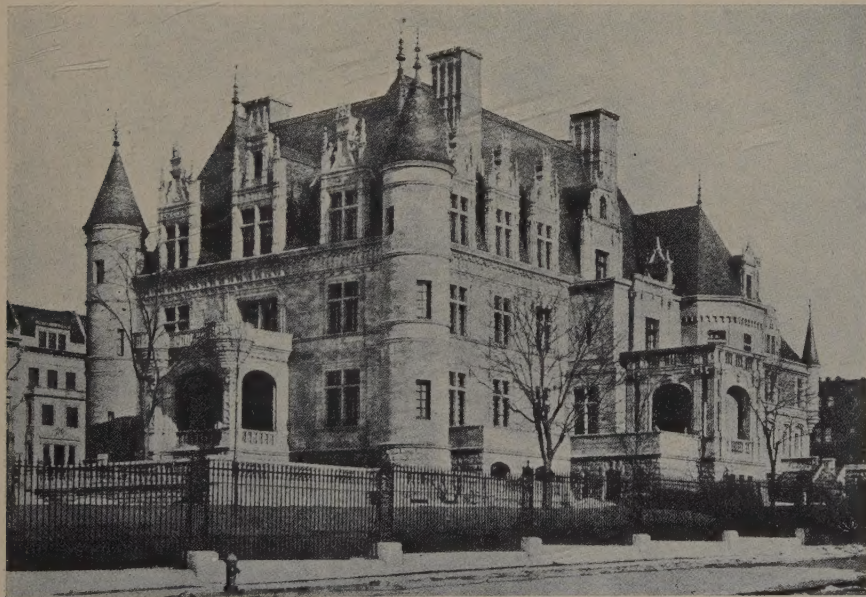
wars. The reader will find himself realizing with a fresh sense of fact that old surviving buildings are not mere monuments, but that people even in early times used to live in their houses and carried their hearts to church more often than their trowels and chisels. We might wish that the author had been a little more sparing of the "mark you" style, which suggests the lecturer and the buzz and the stereopti-

con dissolving view; but, perhaps, that serves its purpose. He concludes a chapter on the "American Decadence" in this measured strain: "While the big cities with their great skyscrapers are working out their peculiar and special problems and may find the solution in Gothic lines, the growth in all other kinds of buildings is distinctly toward the classic—one might almost say the more classic. These seem the



*From "How to Know Architecture," Copyright by Harper & Bros.*

CHATEAU AT CHENONCEAUX



*From "How to Know Architecture," Copyright by Harper & Bros.*

CHATEAU SCHWAB, RIVERSIDE DRIVE, NEW YORK





From "French Portrait Engraving," The Macmillan Company

ENGRAVING BY S. H. THOMASSIN, AFTER PORTRAIT OF THIERRY BY LARGILLIERE

dominant tendencies, but almost equally significant is the frequent and sound use of almost every style. It is, as has been said, a period of analysis and experiment. Young America is trying to express herself, and because she is a conglomerate of many elements the expression is still various and uncertain, but with fixed tendencies growing more and more apparent."

Henry H. Saylor edits a highly practical book on various aspects of house building and decoration

under the title, "Distinctive Homes of Moderate Cost" (McBride, Winston & Co.). By the use of a quarto page he has made it possible to illustrate the text from an abundance of suggestive photographs of actual buildings and interiors. The text matter is contributed by various writers, including, in addition to the editor himself, Charles Edward Hooper, Carleton Monroe Winslow, Gardner Teall, Harold Whiting Slauson, Margaret Greenleaf, Louise King, George Leland Hunter, Mabel Tuke Priestman, Louise Shrimpton, Sherril Schell, Katherine Pope, Edward Fesser and Mary H. Northend. The book is divided into two parts, the first dealing with various topics independently, such as Details of Construction, The Fireplace, Floors, Walls, Heating Systems, etc. The second part describes and illustrates about forty

selected examples of private residences in various parts of the country from California to Ontario.

T. H. Thomas, in his "French Portrait Engraving of the XVIIth and XVIIIth Centuries" (imported by The Macmillan Company), follows the De Goncourts in doing justice to the Louis XVth and Louis XVIth engravers, and shows the school of the Drevets to be a revival responding to a new impulse. The book, which covers the whole field for the first time, is enriched with some forty reproductions.







